

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3114.

SATURDAY, JULY 2, 1887.

PRICE  
THREEPENCE  
REGISTERED AS A NEWSPAPER

**SIR JOHN SOANE'S MUSEUM, 13, Lincoln's Inn-fields.—ANTIQUITIES, PICTURES, and SCULPTURE.—OPEN** FROM 11 to 5, on Tuesdays, Wednesdays, Thursdays, and Saturdays in July and August.  
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## SANITARY CONGRESS and EXHIBITION.

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The Council invite Papers on Subjects relating to Health and Sanitary Science. Full particulars as to the conditions under which Papers are accepted can be obtained on application to the Secretary, Mr. E. WATTS WALLIS.  
The HEALTH EXHIBITION, including Sanitary Apparatus and Appliances in connection with the Congress, will be held from SEPTEMBER 20th to OCTOBER 15th. Applications for space should be made to Mr. E. L. Box, the Curator, 74, Margaret-street, W.

**ROYAL SOCIETY OF LITERATURE.—This** Society will meet on WEDNESDAY EVENING, the 6th of July, at 8 o'clock, at their Rooms, 21, Ditchfield-street, St. James's Park, when a Paper will be read by Mr. CHARLES LELAND (HANS BREITMANN) 'On the Literary Training of the Memory and of the Eye.'  
E. GILBERT HIGHTON, M.A., Secretary.

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Vestry Hall, Battersea, S.W.,  
June 24th, 1887.

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Applications are to be made to the Director of the British Museum (Natural History), Cromwell-road, London, S.W., from whom further information respecting the appointment may be obtained.  
W. H. FLOWER, Director.  
June 27th, 1887.

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APPLICATIONS for the CHAIR of LOGIC, RHETORIC, and METAPHYSICS, now vacant will be received up to 1st AUGUST NEXT. The University Court will meet as soon as possible thereafter for the purpose of making a new appointment.  
By order of the University Court,  
ST. ANDREWS 24th June, 1887. N. H. GRACE, Sec.

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SATURDAY, JULY 2, 1887.

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## CONTINENTAL LITERATURE IN 1887.

## BELGIUM.

THE most important work of erudition published in Belgium during the first six months of 1887 is the Protestant martyrology and an excellent essay on the Protestant martyrs of the sixteenth century, by M. Ferdinand Vander Haeghen, the learned librarian of the University of Ghent, and his two worthy fellow workers, M. Arnold and M. Vanden Berghe. It is published in their 'Bibliotheca Belgica,' and the authors promise that the Catholic martyrology of the same epoch will shortly follow. The somewhat feeble posthumous work of Canon P. Claessens on 'L'Inquisition et le Régime Pénal pour la Répression de l'Hérésie dans les Pays-Bas du Passé,' relates to the same subject; but in proportion as the revelations of the 'Bibliotheca Belgica' are important, the conclusions of M. Claessens are superseded. Mgr. Namèche, formerly Rector of the Catholic University of Louvain, carries on with great ardour the publication of his 'Cours d'Histoire Nationale,' the eighteenth volume of which includes the history of the Netherlands in the sixteenth century under the regency of Don John of Austria. M. le Baron Kervyn de Lettenhove has produced the fifth volume of his documents on the 'Relations Politiques des Pays-Bas et de l'Angleterre sous Philippe II.,' which comprises the first three years of the bloody tyranny of the Duke of Alva. M. Léopold Devillers, the learned keeper of the records of Hainaut, has studied the documents of the years 1394 to 1414 in the third volume of his 'Cartulaire des Comtes de Hainaut.' The 'Documents relatifs à l'Histoire de l'Ancienne Université de Louvain,' by Canon Reusens, relate to the celebrated school founded in 1425, and suppressed after the French conquest in 1797; and the 'Liber Memorialis' published by the Catholic University of Louvain celebrates the first fifty years of the new institution, established in 1834 by the Catholic bishops of Belgium. M. Victor Vander Haeghen, in the first number of 'L'Inventaire des Archives de la Ville de Gand,' has made some piquant revelations about the history of the convents of that city, particularly of the Jesuits. M. Frans de Potter has also edited some curious documents in his 'Second Cartulaire de Gand.' 'La Défense de

la Belgique' au Point de Vue National et Européen,' a study by M. Émile Banning, director general in the Ministry of Foreign Affairs, has deservedly attracted public attention.

The Royal Academy of Belgium has for many years past been charged by the Government with the publication of a 'Biographie Nationale' of illustrious Belgians. The last volume, lately published, stops half way through the letter H. The Academy has also lately collected and published some 'Notices Biographiques' of its members. The 'Bibliographie Nationale,' a work of the same kind, is a sort of dictionary of Belgian writers, and contains a complete catalogue of their publications from 1830 to 1880. The first volume goes from A to Dyck. M. Lahaye, M. Francotte, and M. de Potter have worked from a more special point of view in their 'Bibliographie de l'Histoire de la Belgique,' the first number of which, promised for more than five years, has at last appeared. It is a repository of the works published in Belgium and in other countries from 1830 to 1882 on our national history, from its earliest times up to the death of King Leopold I. in 1865. This collection will form a most valuable complement to the Dutch 'Repertorium' of Leyde, and render great service to specialists. It is preceded by a remarkable study by M. Léon Lahaye on the history of historiography in Belgium from the early Middle Ages. Finally, M. Kayser has collected a 'Bibliographie d'Ouvrages ayant trait à l'Afrique' in its relations to foreign exploration and to the civilization of the Dark Continent since the invention of printing up to the present day.

In the domain of philosophical and social sciences we note 'L'Histoire du Cartésianisme en Belgique,' by M. l'Abbé Georges Monchamp; 'L'Évolution Sociale en Belgique,' by M. Victor Arnould; and 'L'Église et l'Ordre Social Chrétien,' by M. P. de Decker, a former minister, who has treated his subject from the point of view of a fervid Catholic. The author seeks, for instance, to vindicate the Inquisition, and at the same time to prove that the Catholic Church has been the founder of liberty of conscience.

M. le Major Cam. Peny has made a study of military geography in 'La France par rapport à l'Allemagne.' M. le Lieut. Jérôme Becker, one of the Belgian explorers of the Congo, has written two volumes on 'La Vie en Afrique,' with a preface by M. le Comte Goblet d'Alviella. 'Notes d'un Vagabond,' by M. Jean d'Ardenne; 'En Amérique,' by M. A. Solvyns; and 'Naples,' by M. J. Chalon, are agreeable books of travel. M. Ch. Ruelens, Keeper of the Royal Library of Brussels, continues the publication of 'L'Atlas des Villes de la Belgique au XVI<sup>e</sup> Siècle,' which contains the plans of the geographer Jacques van Deventer, drawn by order of Charles V. and Philip II. Each map is accompanied with an historical notice by a local specialist.

M. Lucien Solvay has brought out a considerable work 'L'Art Espagnol.' M. Camille Lemonnier has recast and augmented his brilliant 'Histoire des Beaux-Arts en Belgique' from 1830 to 1886. M. E. G. Grégoir has added a considerable appendix to his book 'Les Artistes Musiciens Belges

au XVIII<sup>e</sup> et au XIX<sup>e</sup> Siècle.' M. Maurice Kufferath's conscientious monograph 'La Walkyrie de Richard Wagner' has deservedly drawn the attention of the public. 'L'Œuvre de P. P. Rubens,' a history and description of this master's paintings and drawings, by M. Max Rooses, with superb phototypes by M. Jos. Maes, is a most remarkable publication, and destined to become known throughout the whole world, wherever admirers of the great master of the Antwerp school are to be found.

We must signalize some studies of a very special nature: the 'Manuel de Langue Égyptienne,' by M. E. M. Coemans, which includes the study of the writing of ancient Egypt; and a second 'Étude de Numismatique Gauloise du Temps de César,' by M. C. A. Serrure.

The following works deal with educational questions: 'L'Amélioration des Études Littéraires en Belgique,' by M. N. Gillet; 'La Question des Humanités,' by M. J. Keelhoff; and the important study of M. Maurice Wilmette, 'L'Enseignement de la Philologie Romane à Paris et en Allemagne' (1883-1885); which gives an account of the experiences of the author in France and in German universities. It takes the form of a report addressed to the Minister of the Interior and of Public Instruction.

A few interesting works of literary history have come to light, and in the first rank M. Léon de Monge's 'Épopées et Romans Chevaleresques.' We shall also mention 'La Littérature Française au XVII<sup>e</sup> Siècle,' by M. l'Abbé J. B. Stiernet; 'L'Histoire de la Poésie mise en rapport avec la Civilisation en France,' by M. F. Loise; 'Victor Hugo,' a short study by M. Louis Franck; and M. Ch. Tilman's 'Du Réalisme dans la Littérature Contemporaine,' a work which has been much discussed, and in which the author judges with great severity the tendencies of the literary school self-named 'La Jeune Belgique.'

Amongst the works of pure literature we shall mention only the posthumous 'Œuvres' of J. B. Descamps, of Mons; the novel 'Chez Nous,' by Jean Fusco, a female writer; and the very original book of M. Georges Eekhoud, 'Les Nouvelles Kermesses.'

M. J. Stecher, professor in the University of Liège, has given us a remarkable 'Histoire de la Littérature Néerlandaise en Belgique,' a conscientious work, highly recommended to all those desirous of forming an idea of the literary activity of the Flemings in Belgium from the twelfth century up to the present day.

This Flemish literature, full of life though it be, has produced nothing very new during this first half of 1887. Besides new volumes of verse by Miss Helene Swarth, M. J. Stinissen, M. H. van Offel, and M. L. Mercelis, we may mention the new edition of 'Verzamelde Gedichten,' by M. Julius Vuylsteke, one of the most vigorous and original poets of Flanders. M. Callebert and M. de la Gravière in their *recueil* 'Een Bloemenkrans' ('A Garland of Flowers') have collected some extracts in prose and in verse of more than fifty young Flemish writers of both sexes born since 1850. This shows us that Flemish literature is not on the point of becoming extinct through scarcity of writers. Among the new novels may be remarked 'Gelukkig' ('Happy'),

by M. Gustaaf Segers; 'Betzy,' by a lady who writes under the name of Vera Diximus; 'Guustje en Zieneken,' by M. Cyriel Buysse; and a remarkable book by M. Edmond de Geest, 'Dwars door 't Leven' ('Through the Life'), which traces with a powerful realism various scenes in the life of the workmen of Ghent and of the collieries of Hainault.

A few dramas have been produced by different authors—by M. Hendrik Peeters, M. Gittens, M. de Tièrre, M. Aug. Hendrixx, M. de Quecker, M. P. Kints, &c. M. Hendrik Baelden's historical drama in verse, 'Christina Borluut,' has been specially remarked. The Jesuit father A. M. Verstraeten has made a careful study of the drama 'Jozef in Dothan' of Vondel, the great Dutch dramatist of the seventeenth century.

M. Frans de Potter is still working at his history of the city of Ghent, 'Gent van den Vroegsten Tyd tot Heden'; and has published besides a study which we recommend to students of folk-lore, 'Huiselyke Godsdienst onzer Voorvaderen' ('Domestic Religion of our Ancestors'), in which he enumerates the old Catholic customs of the Flemings. M. Alfred Seresia, professor in the University of Ghent, has drawn from the curious revelations of the chronicles of Gregory of Tours the elements of his book 'Kerk en Staat onder de Frankische Koningen' ('Church and State under the Frank Kings').

We shall close with the mention of a few important publications on the philology of the Netherlands: 'Schatten uit de Volks-taal' ('Treasures of the Popular Language'), by M. l'Abbé Am. Joos, in which several thousands of popular proverbs and locutions are given and explained; 'Woordenboek van het Bargoensch,' a curious dictionary of the slang of Flemish robbers, composed by M. Is. Teirlinck. Finally, M. K. Stallaert has published the first two numbers of his learned 'Glossarium' of the terms used in jurisprudence during the Middle Ages, such as they are found in the ancient charters and documents of Flanders, Brabant, and Limburg. It is a work of remarkable erudition.

ÉMILE DE LAVELEYE—PAUL FREDERIOQ.

#### DENMARK.

THE first six months of the year always, it is recognized, are much poorer in new books than the last six, consequently I do not this time find much to notice. Still this spring produced more than most of its predecessors, at least in *belles-lettres*, and moreover I may mention some publications of 1886 which appeared too late for my last review.

It is but natural that young authors especially should send out their books at this season, while established writers may feel sure to find attention even when the market is more crowded. Indeed, the records of the year already show a row of *débütants*. The first place among them must no doubt be assigned to a pseudonymous writer "Woldemar," who in his 'Fra Hexernes Tid' ('From the Time of the Witches') draws a most lifelike picture of Danish circumstances and ways of thinking of the seventeenth century in a series of short tales told in the language, nay, orthography, of that time. A lady who has taken the pseudonym of 'Fru Elisabeth' has issued 'Virkelighedsbilleder'

('Pictures of Real Life'), four clever stories, of which the first, 'A Form of Transition,' may be singled out for its happy portraying of a young girl who has prematurely adopted the ideas of emancipation. The remaining *débüts* are less promising. A pseudonymous author, "Jean Pierre," has published a novel 'Død i Liv' ('Death in Life'), which is rather uninteresting, and is written in a heavy and awkward style. Still it is not so affected and unnatural as another, called 'Dobbelgængere,' by C. Scheel-Vandel. In the development of character, their chief object, these authors are not more successful than A. Røse, who this year published his first work, a long and fantastical poem called 'Rejseskammeraten' ('The Fellow Traveller'); his verses, it must be acknowledged, are well formed, and, if not particularly original, often possess lyric power and beauty. Greater interest attaches to another new poet, E. Blaumüller, whose 'Saul' contains many happy passages.

Of the younger novelists whose first books I have mentioned in my former articles, Otto Möller, by his new 'Tales and Sketches,' and A. Steenbuch, by his 'Rector Lassen,' have not added to their reputation, although the latter novel gives evidence of clever observation of provincial life. H. Pontoppidan, whom I have several times had occasion to praise for his realistic power and excellent style, has presented us with two new volumes—a little romance called 'Mimosas,' telling of marriages in the upper classes of society, and a series of minor tales, 'Fra Hytterne' ('From the Huts'), in which he still more vigorously than in his former works describes the toilsome and deplorable life led by the poorest class of our peasants. Having named a collection of tales from Italy, 'Fra Sollyse Strande' ('From Sunny Shores'), by V. Bergsøe, and a novel, 'For Vind og Vove' ('In Winds and Waves'), by Johanne Schjöring, neither of which adds any new feature to the well-known literary characteristics of its author, I have but to call attention to a series of unpretending sketches by Govertz Jensen, called 'Paa Jagt' ('A Hunting'), in which various scenes of the hunter's life are told in a lively and pleasant manner.

Turning to drama, I may first notice that two plays have enjoyed this winter on the stage of our capital a success altogether disproportionate to their real merit. One of them, 'Landsoldaten' ('The Soldier'), by G. Betzonick, being quite destitute of literary merit, owes the enormous applause with which it is still received only to its glorification of our army's deeds in the first Sleswick war. The other, too, H. Drachmann's fairy piece, 'Der var Engang' ('Once upon a Time'), though no masterpiece, as I remarked on its publication, gained the favour of the public chiefly by its patriotic fervour. E. Brandes published a new drama, 'Kjærlighed' ('Love'), inveighing against the flightiness and lack of moral principle of our higher society; like his former pieces, it is distinguished by crisp and clever dialogue and several characteristic figures, but is not free from improbabilities and exaggerations. Then we have got some attempts by new authors, such as a play 'I'glen' ('The Leech'), by A. Wilner, and several little pieces in one act that do not claim special notice.

In the department of history I have but to mention two works, viz., the eighth volume of Troels Lund's precious 'History of Denmark and Norway at the Close of the Sixteenth Century,' and a treatise by Chr. Bruun upon 'The Establishment of Absolute Government in Denmark.' In biography a work hitherto wanting in our literature has lately been started, viz., a 'Danish Biographical Lexicon' on a very large scale, edited by G. Bricka. Great interest attaches to the posthumous work 'Livserindringer' ('Recollections'), by the renowned philologist and politician J. N. Madvig, who died in December last year. A. D. Jørgensen has published a little book about the psalmographer H. A. Brorson (1694-1764), A. Andersen a short biography of the historian and poet Vedel-Simonsen (1780-1858). A popular biography of our great naval hero Tordenskjold (1691-1720), by W. Carstensen and G. Lütken, richly adorned with authentic illustrations, is not yet concluded. Two other naval officers, Holm and Garde, have published an exhaustive illustrated record of the recent 'Danish Boat-Expedition in Greenland.'

In the department of philosophy I have only to name a large and precious work upon 'Ethics,' by H. Höffding, a pendant to the same author's 'Psychology,' published in 1882. So I may conclude this short review by mentioning two books, in different ways related to folk-lore and fairy tales: the literary essay of C. Elberling, entitled 'The Poet A. Oehlenschläger and the Oriental Fairy Tales,' and 'The Animal World of the Fairy Tales,' by I. Bondesen, dealing with the popular legends and superstitions connected with different animals.

VIGGO PETERSEN.

#### FRANCE.

ALTHOUGH it may be impossible to arrive at a general verdict on the subject, and we have only the productions of six months before us, I can say pretty positively that the fiction of 1887 is not likely to be of equal value with the philosophy, the history, and the criticism. The monographs or treatises, in one or more volumes, dealing with moral and political science are more remarkable, more extensive, and of higher aim than the works of imagination properly so called. Although it may not be exactly dead, great creative and poetic invention appears to be on the wane. It can, on occasions, shoot forth some last gleams in a novel or poem of the day; but there is no doubt that Victor Hugo, Théophile Gautier, and Michelet have carried the most splendid of its radiance to their tombs.

I wish to be clearly understood. I am making allusion not to that scientific imagination, more widely developed at this moment than ever in all the countries of the world, which, link by link, reimagines the exact *processus* of Nature, but to that magnificent fantasy, purely literary, which during the first half of the present century delighted in showing its power, and scattered its treasures around without counting them. Times are, in very truth, much changed. Let us take, for example, our current fiction; compare 'Mont-Oriol' and 'André Cornélie,' which have lately appeared, with the novels of 1830, 'Notre Dame de Paris' and 'Mademoiselle de Maupin.' There is a great



gulf fixed between the first class of fiction and the second. Victor Hugo's book and Gautier's book are poetical dreams, at once marvellous and exceptional, while the new novel of M. de Maupassant, like the new novel of M. Paul Bourget, corresponds to contemporary facts, and contains analyses of minds more probable and less artificial than those of the Romantic heroes. Those of our novels of to-day that are good are concocted by the aid of methods which approach more and more nearly to the methods of science, and they denote in their authors the preponderance of the observing faculties over the pure imagination. In short, this transformation of fiction might be as interesting as the movement, philosophical and social, that brings it about. Only the misfortune is that if the realistic novel happens to be bad, it seems particularly intolerable. Now this year, as last, it is much more often bad than good. Before mentioning some of the fictions which stand out among the crowd I may be permitted to hazard in passing a personal opinion which I hope to put forward in detail in my article of next year. On endeavouring to render myself acquainted with the exact significance of that current of realism which has flowed on for over six years without stopping, and taking up one by one the writings of the naturalist novelists, small and great, I am struck by this fact—that the majority of them are engaged on a work of demolition. They strike right and left, without any discernment and any criticism, at all the ideas and habits of their environment, political, social, moral, and literary. The greater number of their books, of the good ones as well as the bad, are vinegary, bitter, misanthropic, in one word aggressive. But unfortunately they are in no sense of the word moralists. They have attained to the dismal position of being pessimists for the pleasure of the thing, owing to simple artistic vanity and satisfaction in possessing an intellect sufficiently piercing and trained to observe and describe evil. In short, if, the present era of pessimism once brought to a close, in the middle of the ruins they have scattered on the ground, and over the debris of conventional ideas and social evils, there springs up later on a new efflorescence of Christianity, there will be no call for gratitude to the novelists of to-day, for they have had no intention at all of being serviceable. They are doing their work as literary destroyers, without caring a farthing for becoming subsequently architects or even masons.

The above criticism applies exclusively, and only to a certain extent, to a class of novels of which we shall now take a rapid survey; it does not in any way apply to others. Finally, some books treat of such exceptional cases that we cannot but ask ourselves what the author is aiming at, and what is the purpose of his pathological fantasies. What, for instance, is the meaning of M. Émile Bergerat's 'Le Petit Moreau'? We are in presence of a mother who, having married a blood-relation, beholds the evil consequences of a union generally supposed to be productive of sickly offspring, in the premature death of her three eldest daughters from hysteric epilepsy. In each case the fatal attack has

followed the first awakening of love. In order to save her fourth daughter from the same crisis this terrible mother gives her to a lover, the son of a convict; and her husband, a famous general and legendary hero of the African wars, dies rather than sanction his daughter's passion and endorse by a marriage the success of his wife's machinations. Again I ask, what does all this mean? If M. Bergerat has endeavoured to represent the struggle between instinct and honour, it is altogether worn-out rhetoric; and moreover the episodes of this strange drama are so improbable that they will not bear examination. Even if we admit the possibility of the principal facts, they will remain so extremely rare as never to give matter for reflection to the public at large; they will at best interest a few curious readers. I must, therefore, consider 'Le Petit Moreau' as an error on the part of M. Bergerat, who is nevertheless a humourist of real talent, and who some years ago, in a play called 'Le Nom,' developed one of the most thrilling subjects suggested by society during the last hundred years—the last struggles of aristocratic pride. In 'Amis' M. Haraucourt, the remarkable author of 'L'Âme Nue,' has given another production of which no real need was felt, and which, like 'Le Petit Moreau,' is already consigned to oblivion. In 'Amis' Pylades seduces the wife of Orestes, or rather is seduced by her. Too weak even for hatred, poor Orestes can overcome neither his love for his faithless wife nor his friendship for Pylades (who, having repudiated the past, remains inconsolable for the betrayal of his friend), and finally dies. This is assuredly a curious imbroglio, but if it is intended as a moral lesson I am at a loss to understand the author's drift. If he seeks to impress upon us respect for friendship, there is nothing very new in the precept; and if the reader bears in mind that it is contained in the Decalogue in a few categorical words, he will surely find that it is an abuse of his good nature to spread it over 300 pages. If, however, as is more likely, M. Haraucourt intends to raise a pedestal to friendship upon the ruins of a contemptible marriage, why does he not create a husband stoical enough to take new life and root in this friendship, the first and last sentiment of his life? In short, there is nothing to praise in M. Haraucourt's book excepting his clear, powerful style.

I have purposely dwelt somewhat at length on two works which I consider failures in order to show to what aimless intellectual play some of our writers give themselves up. Instead of seeking to render true and simple sentiments, and gaining the sympathies of the public by a profound, truthful, and deeply felt picture of life, they hanker after originality at all costs, and naturally succeed only in involving themselves in unreality and extravagance. I cannot pretend to look into the novels of this kind with which we are inundated; I can only pick out a pleasing work here and there, in which we shall generally find some æsthetic merit or at least a moral point. M. de Bonnières's 'Jeanne Avril' is a good study of a young French girl. 'Au Paradis des Enfants,' by M. André Theuriet, is the touching and very probable story of the seduction of a young girl, whose lifelong melancholy after her

fall is painted in a soft chiaroscuro, in the midst of provincial scenes so peculiarly dear to M. Theuriet. It is a much better work than 'L'Affaire Froideville' by the same author, the scene of which is laid in the world of civil servants, and which contains nothing new. I prefer Émile Rousselle's 'Un Ménage d'Employés,' which treats of commercial agents and clerks, and gives us, with as much feeling as observation, a host of details of the hard conditions of life of a class of men hitherto but little studied. I must mention briefly also the Marquis de Castellane's 'Désenchantée,' in which a high-souled woman is little by little ground down, caught in the toils of a circle of coarse country squires. 'Pœuf,' by M. Léon Hennique, is a tale framed in a landscape of Martinique; it brings to mind the pitiless rigour of military discipline. M. Albert Cim's 'Institution de Demoiselles' justly exposes the frivolity of the education of girls in most of our schools and convents, and the *risquées*, if not absolutely crude expressions used by the pupils in their conversation. M. Ferdinand Fabre, whose reputation is well established, has given in 'Madame Fuster' the portrait of a *dévote*, and in 'Toussaint Galabru' one of the fresh pastoral sketches in which he excels. 'La Bête,' by M. Victor Cherbuliez, is written in the elegant style—sharpened, as it were, with a certain *recherche* and with brilliant strokes—of which that writer has the secret. The *dramatis personæ*, at the same time country landlords and philosophers, have found the means of harmonizing their life with the boldest modern speculations, which, however, their native good sense mitigates. They indulge in scientific dissertations on the relationship of all created beings, on the links which connect humanity to other animal species. Besides 'La Bête' contains a very exact picture of the vintage in Saint-onge, describing it as it is in reality, slightly bacchanalian and saturnalian. In 'Le Lion de la Victoire' Madame Judith Gautier commemorates the exploits of Dupleix. M. Gilbert Augustin Thierry in 'Le Palimpseste,' alias 'Marfa,' again shows himself a poet in prose. The striking plot of his story imparts a dramatic and fantastical interest to hypnotism, an element which he largely introduces into a world in other ways very strange—a world of *névrosés* and of Russian *illumines*. In 'Le Bilatéral' we have a picture of Socialist circles and of the people of Parisian clubs by M. J. Rosny, whose preceding novel 'Nell Horn,' a heartrending and pathetic story of London life, we have not yet forgotten. In 'En Rade' M. Huysmans, an odd literary artist, indulges, as usual, his ill-humoured pessimism. M. Abraham Dreyfus, the wittiest of our writers of monologues and drawing-room plays, has collected in 'Jouons la Comédie' a number of *bluettes* that will deservedly outlive many dramas of greater pretension.

I have now mentioned a few of the fairly interesting novels that have appeared this winter; but three works have struck me as particularly distinguished and powerful, and superior to the rest. These are 'Mont-Oriol,' by M. de Maupassant; 'André Cornélis,' by M. Paul Bourget; 'Le Scorpion,' by M. Marcel Prévost. I owe a word of special praise to M. de Maupassant. The *dénouement* of 'Mont-Oriol' is excellent, the

usual dryness of the writer having this time served him admirably. It is in perfect accordance with the salutary moral effect which the reader may look for. From the moment that an unscrupulous and elegant *viveur* like Brétigny forsakes—with the indifference usual to such men—the married woman who has surrendered herself to him with passionate love, and whom he has made a mother, it is but just that he should in due time receive his punishment. If, according to custom, the husband of Christine has remained in ignorance, and believes himself to be the father of the child, Brétigny at least knows the real state of the case, and is one day impelled by paternal instinct to approach his daughter's cradle, when Christine repulses him with a severe word, and dismisses him as unworthy. This is assuredly not the commonplace story of adultery which is the groundwork of three quarters of our novels; it contains a lesson. Moreover, the episodes of this *bourgeois* drama are excellent, and the scene in which it is laid (a fashionable watering-place) is vividly described, and rendered with vigour. The type of peasant whom the author has always made an object of special study is once more painted with masterly touches. M. Paul Bourget's 'André Cornélis' is a totally different, but no less remarkable work. The plot is that of the famous Peltzer case, which caused such a sensation a few years ago, with this difference—which constitutes the most important point in the book—that the son of the murdered man has survived his father, and makes the discovery of the murderer the sole aim of his life. The murderer is in reality no other than Jacques Termonde, the second husband of the mother of André; and the latter, already suspicious, challenges his stepfather to a sort of moral duel, which he carries on mercilessly until he has convicted him. He then avenges his father by stabbing his murderer through the heart. One should read all the details of the inner life of André from the time that he swears to avenge his father. It is admirable psychology, and adds one more to M. Bourget's literary laurels. 'Le Scorpion,' by M. Marcel Prévost, is a sensational *début*. A young peasant of Béarn, with the heart and soul of a missionary, enters as a novice the house of Jesuits in the Rue des Postes in Paris with the conviction that the fathers personify everything that is holy, noble, and heroic. It is not long, however, before he finds out that he has in reality entered a sort of half-religious, half-worldly shop, whose motto is "Omnia serviliter pro dominatione," and he leaves it with his faith utterly wrecked. After this comes the ruin of his chastity in the midst of Parisian temptations, and there is nothing left him but to return to his native country, and there mournfully end his wasted life. It is an exact and profound study, and one of the best, most direct blows ever given to the clerical idea, particularly as it is represented in the modern world by the bold and mischievous Society of Jesus.

I have, as yet, but little to say about this year's dramatic literature. One cannot decently class as dramatic works M. Ohnet's 'Comtesse Sarah,' a vulgar and stupid play, or M. Zola's coarse and badly made 'Rénée.' M. Alphonse Daudet's 'Numa Roumestan' is only an adaptation for the stage of his

well-known novel. 'Francillon,' M. Alexandre Dumas's new masterpiece, alone remains. It is an essentially moral play, which champions vigorously the side of the wife, and seeks to impress upon the husband the obligation of conjugal fidelity. The lesson is by no means needless, and is, moreover, developed by a writer who, not content with being a moralist, is also a master of his business of dramatist.

As regards poetry, the palm still belongs to two veterans, M. Sully-Prudhomme and M. François Coppée. As M. Paul Bourget gracefully said when speaking of these two about ten years ago, "Aucune aurore de soleil n'a pâli la fine et délicate lueur de ces deux étoiles." M. Sully-Prudhomme has given us nothing new, but M. Coppée has lately published his 'Arrière-Saison.' We find once more, with perhaps deeper accent, the poignant simple charm, the kindness of heart, the penetrating sincerity of sentiment, which are the crown and glory of the author of 'Le Passant' and 'Les Humbles,' and which give him a special place in the golden record of French literature. M. Coppée will have been our only Lakist. Due allowance made for the differences of race and education—which I own are considerable—he is nevertheless our Wordsworth. I add nothing to this remark; the mere *rapprochement* expresses more than all possible formulas or adjectives. After M. Coppée we have a number of infinitely less distinguished, but nevertheless estimable poets. M. Jules Breton, the painter, has collected this winter his 'Œuvres Poétiques Complètes.' M. Jean Aicard, whose name is familiar, published a month or two ago 'Le Livre d'Heures de l'Amour' and 'Le Livre des Petits,' two volumes, the first of which is sentimental, and the second in an altogether familiar vein, and dedicated to children. 'La Lampe d'Argile,' by M. Frédéric Plessis, is the graceful title of a *recueil* in which the imitation of the antique is somewhat too apparent. M. Louis de Ronchard's 'Poèmes de la Mort' are of noble and artistic execution. Amongst other pieces 'La Mort du Centaure,' 'Les Larmes de Xerxès,' and 'La Paix' seem to exhale a sort of perfume of neo-paganism. M. Henry Warnery, a poet and philosopher, clothes in poetic form modern cosmogonic theories, like M. Sully-Prudhomme, M. Haraucourt, Walt Whitman, and others. He shows himself a thinker principally in the second part of his book 'Les Origines.' M. Charles de Pomairols, also a poet and philosopher, has given us 'La Nature et l'Art,' in which the universe is, as it were, mirrored and rendered under its symbolic and mythic form. There are a few young writers who, without having produced any work of great poetic range, have published, either in reviews or separate volumes, pieces or collections of pieces which promise well. I must mention amongst others M. Eugène Le Mouël, M. Émile Michelet, M. Jacques Madeleine, M. Antonin Bunand, and M. Albert Samain. M. Samain has written one of the small masterpieces of French contemporary literature: 'Invitation,' an exquisitely graceful and harmonious piece, a sort of modern Watteau. If the words of Boileau, "Un sonnet sans défaut vaut seul un long poème," still hold good, it was right at least to mention the title of

this perfect little poem. As I write these lines M. Bunand is bringing out 'Plein Air,' a volume of verses throughout which the powerful breath of nature circulates. Since 'Les Refuges' of M. Rollinat and some pages of M. Gabriel Vicaire's 'Émaux Bressans,' I have read nothing so saturated with pastoral sentiment and fresh air. The book is, as it were, full of sap, and there is in M. Bunand's mind something robust and familiar of which we must from this day make note. M. Henri Guérin's 'Pallas Athéné' and 'A celle qui m'aimera' have been much noticed. With this young poet a profound and melancholy passion is waiting, perhaps, for an opportunity to burst into flame.

As regards literary criticism—I must continue to use this familiar and generally adopted word, although it has almost ceased to represent the transformation of critical thought—the two most vigorous efforts of recent times are those of M. Paul Bourget and M. Émile Hennequin. The latter, nursed on the psychology, the aestheticism, and sociology of Herbert Spencer, endeavours to carry to their extreme limits the methods of M. Taine, and to apply chemical analysis to the works of great writers and to the actions of other great men. M. Bourget, like Mr. Pater, adopts an historical and psychological method, under which he conceals the preoccupations, nevertheless sufficiently apparent, of the moralist. He mitigates and widens the powerful, but too rigid and immovable processes of M. Taine by introducing something of the all-embracing and somewhat detached understanding of a Goethe or a Renan. After M. Hennequin and M. Bourget we have a few critics very inferior to either, of more limited information, but nevertheless estimable. M. Brunetière is a disciple of the classics of the seventeenth century. His erudition is solid, but his judgment is narrow and dogmatic, and he resembles in almost every point his master, M. Désiré Nisard, whose recent reappearance on the literary scene passed almost unnoticed. M. Gustave Geffroy belongs to the opposite camp, that is to say, to uncompromising realism. His 'Notes d'un Journaliste' are, so to speak, roughly sympathetic and full of personal ideas. M. Jules Lemaître is an excellent literary journalist, whose witty, but somewhat too light and superficial pen we follow with amusement as it gallops through the three series of his 'Contemporains.' M. Émile Faguet, in his 'Études Littéraires sur le Dix-neuvième Siècle,' shows himself a punctilious *bel-esprit* of no great weight. M. Edmond Scherer persists in using such a heavy, unreadable style, that our enjoyment of his 'Melchior Grimm' is thereby spoilt. It is a pity assuredly, for the author's researches have been conscientious, and his hero stands revealed as a servile, grasping knave. Had he been represented more comically and in bolder relief, he might have been highly entertaining.

Before I mention a few of our essayists I must speak of a sort of literary school which I am unable to class definitely, and which moves with extraordinary agility from pure fantasy to criticism and science, incessantly deserting one or the other of these three sisters to flit around the two others. This adroit and curious race of



writers is at bottom somewhat sceptical, but at the same time so artistic, receptive, and comprehensive that, during their lifetime at least, their works rank with great literature. The most remarkable representative of this class is M. Anatole France, but a place is already being made by his side for a young writer whose fine intellect resembles that of M. France, M. Maurice Barrès.

Among the essayists we still have a few celebrated veterans—M. Taine, M. Renan, M. Jules Soury, M. Mézières, M. Jules Simon, M. Émile Montégut, &c. M. Émile Montégut has lately published 'Choses du Nord et du Midi' and 'Mélanges Critiques,' and M. Blaze de Bury his 'Dames de la Renaissance.' M. Renan has just given us the collection, in one volume, of his 'Discours et Conférences.' Among the more recent names I must mention M. Eugène Forgues, M. Raoul Frary, M. Th. Bentzon, Madame Marie Dronsart, M. Émile Gebhart, M. Albert Savine, M. Gustave Vallat, M. James Darmesteter, M. Eugène Melchior de Vogüé, and others, all serious-minded writers, and far more widely informed than the mere critics of French literature. They treat competently of German, English, Russian, Italian, and Spanish literature. The two last mentioned, M. Darmesteter and M. de Vogüé, deserve special mention. The first is the more intense and suggestive, the second more of an artist, more delicately harmonious. His 'Souvenirs et Visions,' and particularly the pages on the Crimea, have once more testified to his fine talent.

We pass easily from the essay to literary history, or even to pure history, for the essayist owes as much to documents as to his own imagination; he welds closely facts and invention. As I remarked at the beginning of this article, our historical harvest has been plentiful this year; but I have scarcely the time even to signalize its principal details. I must be content to accompany with a few words of comment the enumeration of the principal works of history, geography, and philosophy, and to mention still more rapidly a number of useful and conscientious productions. It is understood that under the names of history, geography, and philosophy I include memoirs, letters, journals, and travels, and also moral, social, and political essays.

I shall class the following works under the head of literary history. The 'Lettres de Gustave Flaubert' are written in perfect style—too perfect almost for the epistolary genre, where a certain *laissez-aller* and negligence are far from displeasing. The 'Journal des Frères de Goncourt' is full of tedious and empty gossip; it would be altogether devoid of interest if it were not for the figure of Gavarni, painter, philosopher, and mathematician, a veritable artist of the Renaissance, whose appearance in these wearisome pages gives them here and there a spark of life. The 'Œuvres Posthumes et Correspondance Inédite de Charles Baudelaire' are preceded by a biographical study by M. E. Crépet. I can only mention the titles of the following works: 'Soixante Ans de Souvenirs,' by M. Ernest Legouvé; 'Jules Simon,' by M. Léon Sédé; 'Paul de Saint-Victor,' by M. Alidor Delzant; 'Répertoire de la Comédie Humaine d'Honoré de Balzac,' by M. Anatole Cerf-

beer and M. Jules Christophe; 'La Vie Littéraire dans une Ville de Province sous Louis XIV.,' by M. A. Jacquet; 'La Comédie de Molière,' by M. Gustave Larroumet; 'L'Académie des Derniers Valois (1570-85),' by M. Édouard Frémy; 'Bonaventure des Periers,' by M. Adolphe de Chenevière; 'La Comédie de Mœurs en France au Moyen-Age,' by M. Petit de Julleville; 'Études Méridionales: la Renaissance Italienne et la Philosophie de l'Histoire,' by M. Émile Gebhart; 'Histoire de la Littérature Russe depuis ses Origines jusqu'à nos Jours,' by M. Léon Sichler; and 'Portraits d'Outre-Manche,' by Madame Marie Dronsart. This last work contains some excellent studies.

We have at this moment quite a pleiad of excellent historians, exact, perhaps, rather than brilliant, but stuffed with documents and trustworthy: MM. Duruy, Ernest Lavisse, Albert Sorel, G. Rothan, E. Boutmy, Paul Thureau-Dangin, Alfred Rambaud, Xavier Charmes, Louis Pauliat, and Vandal. The talk of the winter has been centred in the studies of M. Taine regarding Napoleon I. The exceptional interest of these cannot make me forget, however, that it is impossible to leave under the bushel such curious works as the posthumous reminiscences of M. de Falloux, 'Mémoires d'un Royaliste'; the 'Correspondance de M. de Rémusat pendant les Premières Années de la Restauration'; the fourth volume of the 'Histoire de la Monarchie de Juillet,' by M. Paul Thureau-Dangin; or the 'Histoire d'une Grande Dame au Dix-huitième Siècle, la Princesse Hélène de Ligne,' by M. Lucien Perey.

For the rest, all the books I am going to mention have a real historical importance, and I strongly advise the reader to consult them: 'Souvenirs Diplomatiques, la France et sa Politique Extérieure en 1867,' by M. G. Rothan; 'Madame de Maintenon, d'après sa Correspondance Authentique, Choix de ses Lettres et Entretiens,' by M. A. Geffroy; 'Mémoires du Cardinal de Retz,' tome vi., by M. R. Chantelauze; 'L'Europe et la Révolution Française (Deuxième Partie, Chute de la Royauté),' by M. Albert Sorel; 'Le Comité des Travaux Historiques et Scientifiques, Mémoires et Documents,' by M. Xavier Charmes; 'Histoire de la Civilisation Française,' tome ii., by M. Alfred Rambaud; 'Le Développement de la Constitution et de la Société Politique en Angleterre,' by M. E. Boutmy; 'Esprit de la Révolution Française,' by M. E. Champion; 'La Perse, la Chaldée, la Susiane,' by Madame Jane Dieulafoy; 'En France,' by M. Onésime Reclus; 'La Politique Coloniale sous l'Ancien Régime,' by M. Louis Pauliat; 'Le Cabinet Noir,' by the Comte d'Hérison; 'Le Comte Pellegrino Rossi,' by M. Henry d'Iderville; 'Le Prince de Bismarck, sa Vie et son Œuvre,' by Madame Marie Dronsart; 'Nos Hommes d'État,' by M. Jules Simon; and 'Mes Petits Papiers,' by M. Hector Pessard. This last book is absolutely delightful: conceive Montaigne turned journalist.

Let me wind up with some publications dealing with philosophy, religious, moral, social, or æsthetic: 'Les Antécédents du Christianisme,' by M. Ernest de Pressensé; 'L'Irréligion de l'Avenir,' by M. Guyau;

'L'Égalité des Sexes en Angleterre,' by M. Félix Remo; 'L'Éducation des Femmes par les Femmes,' by M. Gréard; 'Philosophie du Rire,' by M. Alfred Michiels; and 'Le Paradoxe de l'Égalité,' a true thinker's volume, by M. Paul Lafitte. I should like to have spoken of the books which are connected with the history of art, ancient and modern—a branch of study which has developed enormously in France—and of the productions of MM. Perrot and Chipiez, Lafenestre, Courajod, Plon, Palustre, Julien, Schuré, Servières, Lucien Solvay, and Madame Fuchs. This must be left to another occasion, for I must at all hazards come to a stop. An article like this cannot be prolonged indefinitely, and it is literally impossible to give even the titles of all the works which deserve mention.

At the moment of going to press some works have reached me, three of which are by men of importance: 'Choses Vues,' a collection of posthumous fragments in prose by Victor Hugo, containing reminiscences, descriptions, portraits, anecdotes, the whole dashed upon paper with a rich brush and in powerful relief; 'Le Horla,' a collection of tales by M. de Maupassant, which can be summed up in one word by saying of the author what I have already said, that he is one of the best *petits conteurs* in our literature; and 'Propos d'Exil,' by M. Pierre Loti, admirable pages of description, sentiment, action, which have for their frame the last foreign countries visited by the great writer—China, Tonquin, Annam, India, Obock. I may mention besides, among books less notable, yet still estimable, 'L'Inconnu,' a curious study of insanity, by M. Paul Hervieu; and two volumes of verse—'Bonnes Gens de Bretagne,' by M. Eugène Le Mouél, a book saturated with the Celtic spirit, half realistic, half idealistic; and 'Premiers Vers,' a collection full of feeling, sincere, delicate, and moral, by Madame G. de Montgomery.

GABRIEL SARRAZIN.

#### GERMANY.

THERE is this resemblance between the literary and the agricultural field, that the former, like the latter—and sometimes even more than the latter—produces tares among the wheat. The literary field, moreover, has this disadvantage, that its productions appear twice in the year, in spring at the *Ostermesse* and in autumn at the *Michaelismesse*. Side by side with an agricultural fertility adapted to a country situated in the temperate zone is a literary activity that suggests the two yearly harvests of tropical vegetation. To judge from the number of books mentioned in the catalogue of the *Messe* it would seem as though the list grew larger every year, or, at any rate, did not diminish. It is true the total number of books published in 1886 (16,253) is somewhat less than that of the previous year (16,305). On the other hand, the number of works in *belles-lettres* has risen from 1,345 to 1,461, and the theological actually from 1,391 to 1,517, the medical and scientific from 1,755 to 2,060, historical sketches from 777 to 800. Books on jurisprudence are fewer (1,362 compared with 1,483), as in pedagogy (1,916 compared with 2,169), archæology and classical philology (566 compared with 710); while the numbers are

about equal in the fine arts (657-660) and in philosophy, which just now receives considerable attention (138-136).

As far as I can judge of the year 1887, which is as yet scarcely half spent, it will prove no exception to the rule established by its predecessors. I might compare its poetical, and in particular lyrical, products to "a forest of poetry," with a few towering stems surrounded by thick underwood, overgrown with luxuriant climbing plants and parasites. It is true enough that here "all the branches resound" ("von allen Zweigen schallt"), as was said by L. Uhland, the Swabian poet, whose centenary was worthily celebrated on the 26th of April this year by all German races. But whether it is with the voices of those to whom, as he says later on, "song is given," or only of such as "take it unto themselves," is a matter of doubt. Of true poets I may mention among those who have made their *début* this year Otto von Leixner, author of 'Dämmerungen,' and Ernst von Wildenbruch, author of 'Lieder und Balladen'; and among those who have this year appeared in a new part, the poetess who belonged to the "rothe Westphälische Erde," Annette von Droste-Hülshoff, who died prematurely, and the "elementary lyricist" Martin Greif. Generally we may regard didactic poetry as only a stepdaughter of the Muse, but when, as in the 'Dämmerungen,' it is human and natural, and yet perfect in form, it seems but right to acknowledge her to be the Muse's own daughter. Even *genre*, once highly popular, found in Tiedge's 'Urania' its perfection and its zenith. The decline of idealism in philosophy was followed by its decline in poetry. In his philosophical confession of faith the author of 'Dämmerungen' returns to it with a warmth of feeling and power of representation which, to quote Goethe, must "sooner or later overcome the indifferent world" ("früher oder später die stumpfe Welt besiegt"). In his ballads we see the dramatist Wildenbruch in a new light, but one that is in perfect accordance with his dramatic gifts. In a lyrical epic the ballad represents the dramatic element. The model of all ballad poetry, the old English and Scotch national ballad, is a story almost resolved into dialogue and vivid action. A trait of graphic brevity, which pervades all his dramas as well as his short and pointed stories, distinguishes his ballads too, to their great advantage.

For the first time a complete edition, revised and enlarged by means of posthumous manuscripts, has appeared of the lyric and epic works of Annette von Droste-Hülshoff. Such are their local individuality and peculiar originality that it has been well said of them that they suggested irresistibly the "red earth" of Westphalia, the land of the poetess's birth. The personality of the author, thoroughly original, and yet at the same time deeply imbued with religious and moral feeling, has found a sympathetic exponent in W. Kreiten, who writes the biographical introduction. Annette von Droste was a "nature" in Goethe's sense of the word—a being whose development was natural, unartificial, and unspoilt; and her poetic creations, remote from all literary society, and untouched by the temptations of an author's vanity, flowed from an inward necessity, and gave to her poetry the stamp

of her race and surroundings as well as of her own nervous nature, almost masculine in its strength, full of warm feeling, and yet free from all feminine sentimentality. This fresh naturalness, which has something elementary in it, shows her as a poetess to be a kindred soul to the Bavarian lyricist Greif, whose poems have just reached a fourth edition. In his way he is just as original, although his descent and surroundings have caused him to develop very differently. She, the woman, gives expression to the somewhat harsh strength and decision of the North German character, while, curiously reversing the peculiarities of sex, he, the man, expresses poetically the healthy sweetness of the softer, more yielding South German. Both are thoroughly lyrical natures, and either, like the former, have not attempted any other branch of poetry, such as the dramatic, or else, like the latter, unsuccessfully; and here, too, we observe the original predominance of nature over artificially acquired culture.

As yet there has been this year no dramatic harvest of remarkable fertility. Even the work which was crowned on the commemoration day of the late Franz Grillparzer (January 15th) by the judges appointed for the purpose, and rewarded by the prize bequeathed by the poet, the national drama 'Heimg'funden,' by Ludwig Anzengruber, owes its success more to the name of its author than to its own merits. As popular dramatist Anzengruber is the creator of a new genus; Lessing raised the middle-class drama to the rank of tragedy, and Anzengruber has done the same for peasant drama. The characters in his tragic and gruesome scenes are dramatic personages, without ceasing to be at the same time peasants in their mode of thought and speech. It is impossible to say as much for the heroes of the dramatized 'Village Tales' in Auerbach's manner, who speak like Black Foresters, but think like Spinoza. But the work distinguished by Grillparzer's prize shares with the rest of the author's writings the inimitable fortune of causing the personages to speak and act in perfect accordance with the national modes of thought and feeling. In this play, contrary to the author's usual custom, this peculiarity is observable not so much in deep tragic action as in emotional domestic scenes. Excepting the unsuccessful fairy and ghost scenes, they remind us of the incomparable national dramas by Ferdinand Raimund, related to our poet in country and race, and particularly in the characters of the principal personages of his celebrated 'Spendthrift.' But we see, too, what is the limit of the author's talent: though he can interpret so faithfully the soul of the people, he is absolutely incapable of representing persons of a higher class, and whenever he attempts it, as in his play 'Elfriede,' the result is failure, and the master of the national spirit finds that his representatives of middle-class life have turned into mere puppets and caricatures.

So much the richer is this half year's harvest of novels, and this not merely in quantity, but, which is more important, in quality. Almost all the most popular and at the same time most distinguished representatives in this domain (two things that are not always found together) appear to

have given each other rendezvous on this field, and even those who, though old favourites of the reading public, have paused in their literary activity, or have turned aside to other paths unfamiliar to their pen and to their readers, like Ebers and Spielhagen, have in their latest works returned to this favourite field. The former, who can read the picture language of the hieroglyphics like a "picture-book for adults," has with his 'Nilbraut' opened out a new page in the history of the mysterious Nile country, the text of which, taken from the indigenous Coptic and immigrated Greek, gradually passes into the conquering Arabic. The latter—whose true inspiration is the humanistic, liberating tendency, and who only uses the novelistic form with a view to intoxicating his readers with a similar draught, promising salvation to suffering humanity—after the apparent degeneration shown in his later productions, the novels 'Angela' and 'Im Heilbade,' which, though excellent in execution, were commonplace in contents, reappears now in his latest work, 'Was will das werden?' a book conceived and carried out on a large scale, as a champion of that spirit which has conquered the best minds of his nation, and, what is even more, knows how to hold them captive in spite of opposing forces, from the time when he published his youthful production 'Problematische Naturen,' on through 'Hammer und Ambos' and 'In Reih' und Glied,' till 'Nach der Sturmfluth.' The 'Nilbraut' derives its title from an ancient Egyptian custom in case of continuous drought, if the annual overflow of the river should fail, to which the country owes its fertility and the people their bread, to throw into the Nile a pure maiden arrayed as a bride, in order by this sacrifice to induce it to rise. This heathen custom had long fallen into disuse at the time in which the scene of this novel is laid—a few years after Egypt, which had hitherto belonged to the Byzantine Empire, had been conquered by Amrou, the Kalif Omer's general, whose knightly figure is interwoven with the story. It is, however, revived at a time of the greatest excitement among the people, rendered fanatical by pestilence, famine, and religious faction, by a descendant of the former priest of Isis on the island of Philæ, not merely from affection for their former heathen worship, but also from hatred to the Christian and Greek heroine of the novel. Through his insistence she is selected as the victim, but at the critical moment she is saved by her lover, also a Christian though an Egyptian, and by the intervention of the noble Amrou. As regards the historical riddle, how it came about that the Nile country, which had been civilized from the most ancient times, and since the foundation of Alexandria appeared to have become completely Hellenized, could suddenly, without striking a blow, fall a prey to a barbarous nation fresh from the desert, the author tries to explain it by vivid delineation of the hostility towards other Christians, which even outweighed that felt towards infidels, cherished by the monophysitic Jacobites of Egypt for the Melchite Byzantines of the Empire. Not only has the imperial representative in Egypt, the 'Mukaukas' George, in spite of his promise to respect the religion of the country, willingly lent himself to help the



Moslem intruders to drive out the heretical Greeks, but even his son Orion—who, in spite of certain incomprehensible acts of which he is guilty, is represented by the author as an ideal character—is persecuted and slandered by the Jacobite Patriarch, in league with Arab bravoes, and brought to the brink of the grave because he has given his heart to the Melchite heroine of the novel, the Damascene lady Paula, and, together with her, assisted on their flight down the Nile the Melchite nuns of a convent coveted by the Patriarch on account of its treasures, and destined by him to a violent seizure. A comparison with Ebers's former novels shows that the faults and excellences have remained almost the same: the part due to the scholar and professor is excellent, save the style, which is often cumbersome; but the poet's part—to inspire an interest in the living personages rather than in the lifeless locality—occasionally falls short of what we might fairly expect. In this respect Ebers's exotic books resemble Alma Tadema's exotic pictures, where fidelity to locality and costume often wins the upper hand, and the living persons become mere padding. With the exception of some secondary characters, on whom the foreign dress seems almost a disguise, most of Ebers's personages, particularly the hero and heroine, suffer from an inner shadowiness, which is not improved by the circumstance that the shadow is enormous in extent. The decorative element, the descriptions of land and people, though among them are some admirable ones, such as the nuns' flight down the Nile and the account of the prophetic of Memphis, still, as in a spectacular play, acquire so great an importance that they threaten to destroy the freedom of psychical development, while the tragic action, as in the final catastrophe, the overwhelming picture of the wicked orgies of the bridal procession, is changed into operatic scenery.

If archeological novels interest us by unusual strangeness, social novels attract us by means of the immediate present, not, like the naturalistic fiction, with a view to contenting us with the present as it is, but as a reforming tendency demands, that we may look beyond it. Spielhagen's novel bears on its title-page the question which is moving the whole world at present, and not least the Germans of to-day. The author is not one of those who think that in the establishment of German unity every problem has been solved, every mission fulfilled. In his eyes what Germans have attained is little more than a first step on the long road to all that must still be attained. The destiny of the Teutonic race, in words which he places in the mouth not of a German, but of a Russian, lies in the inevitable struggle between Teutonic and Slavonic races, in which the latter must be continually driven further eastwards, until German sails once more float on the Black Sea, German banners wave over Byzantium, and the Slav finds his lasting home in the heart of Asia. But this universal dominion of the German has in his eyes nothing to do with the cheap chauvinism that springs from success in trade or good luck, but is a natural result of the idea of universal citizenship which must again coincide with the true German idea as formerly in

the bright days of German heroic spirits, and with true human sympathy cast away all limits and bonds caused by the prejudices of race, creed, or class. With this fundamental idea, which the author will certainly not be surprised to find regarded as utopian by a good, though not the best part of his readers, it would be strange if the novel, which, like 'Wilhelm Meister,' contains the history of a development, did not at last also tend to a pedagogic conclusion. The hero is the offspring of a *liaison* between a "Central German" duke, for whom many originals have been found, and a beautiful and eccentric singer, who, deserted by her lover, threw herself and her child into the water, but was saved thence. Reared, without any knowledge of his origin, in a North German port by his foster-father, an artist who has turned coffin-maker; born to be a poet, brought up to be an actor, he is introduced in the latter capacity to the duke, gains his favour, and is just about to accept an excellent position, when chance reveals to him their true relations to one another, and he flies from his mother's seducer. He now begins an uncertain life of wandering, during which he is sometimes a thrilling actor, sometimes an artisan; and when a reconciliation takes place between the duke and his mother, who mean time has become a rich heiress, he voluntarily resigns all claims to rank and wealth in order to preserve his independence, becomes an author, and as such writes his own life in novel form. The mother, who has abandoned her career as a singer, devotes her fortune to founding an institution for the care of poor neglected children, of which she becomes the head. The hero's conviction, acquired by personal intercourse with all classes, from the worn-out aristocracy down to the poor smith of the Thuringian Forest, that in each of us there is a latent Social Democrat, and that there is no higher vocation for the individual than to live for others, coincides with that of the author. Like a golden thread, it is interwoven with the romance, while the most various characters true to life, and the most splendid *genre* pictures, charming descriptions of nature, original and far-reaching thoughts and views, are attached to it like a glittering row of costly pearls. The book gives a faithful picture of the present German world of thought, which in spite of the political unity is split up in the domains of society, religion, and, most of all, ideas—a picture painted with equal fidelity and affection.

This predominance of a "tendency" distinguishes it from Paul Heyse's 'Roman einer Stiftsdame,' mentioned in the last summary of German literature, which is interesting less through the depth of a story well carried out than by his unequalled art in relating. It differs again from Friedrich Uhl's 'Farbenrausch,' in the pages of which is depicted a phase, interesting also from the point of view of art history, of the German-Austrian capital on the banks of the Danube, so full of the joys of sense and of life. Heyse paints the simple picture of a woman's nature, obstinate in its opposition to the prejudices of class, unmeasured in guilt and in penitence (if, indeed, we can designate as guilt the *bizarrie* of slandering an artist who has been humbled by his proud relative, to his own punishment). Uhl describes

in the picture of two artists, of whom the one suggests to us Hans Makart, the other his opposite, Anselm Feuerbach, the contrast between two artistic tendencies, of which one aims at representing no idea, but only colour, the other strives to do the one without the other. The predominance of the former, whose sensuous charms produced "intoxication of colour" ("Farbenrausch") in the eyes and mind of the spectator, impressed its stamp on the art and society of Vienna, the most beautiful town of the Continent, during a period which found its end, like the Viennese original, in the triumphal procession described in lifelike colours at the end of the novel.

The latest novel, 'Michael Cibula,' of the youngest "Kraftgenie," Richard Voss, who has borrowed his subject from the ancient persecutions of the Jews in Hungary, also belongs to the *Tendenz Roman*; and so do the anti-clerical stories, 'Unter der Tonsur,' of a gifted writer, unfortunately infected with the modern disease of pessimism, Emil Marriott (Emilie Mataja). The *genre* of the local novel, since the German-speaking territory, which till quite lately included no city counting a million of inhabitants, can boast of two, is cultivated in two directions, of which the one is devoted to Berlin life (both great and small), and the other to Viennese. The former is the subject of the Zolaizing novel of Paul Lindau, 'Arme Mädchen,' the latter that of another naturalistic local panorama, 'Wiener Kinder,' by K. Karlweiss.

It is known that diplomatists are in the habit of themselves living novels which are nothing less than "denkwürdig," therefore they at times write "Denkwürdigkeiten," which it comes to pass are declared by the initiated to be romances and not history. Time will show in which of the two classes the reminiscences of the two Saxon ministers ought to be ranked, of whom Count Vitzthum v. Eckstädt, in two volumes entitled 'St. Petersburg u. London, 1852-1864,' has described his life in the midst of Russian and English society; while Count Beust, the wilhom Chancellor of the Austrian Empire, in his 'Aus drei Viertel Jahrhunderten' has written, to use the cutting remark of a French critic, a panegyric on himself. Count Beust was a man for whom, as for Alexander, his kingdom was too small, but the obstacle to his and its becoming greater was that a greater stood in his way. Alexander might deplore that in his time there was no Homer, Herr v. Beust that Herr v. Bismarck was born in his day. The man whose ambition it was to make, as representative of the small states, a third with the two great powers in the German Confederation, lived to see his enemies call him unlucky, after he had brought Saxony to the ground and the German Confederation to its grave, and declare that he, the father of Dualism, would be the ruin of the Austrian Empire likewise. This gloomy prophecy was fortunately not fulfilled; but the foreigner who bestowed on the Hungarians the leading rôle in Austria was, after a brief period of jubilation, dismissed with ingratitude. His mortification thereat, which endured down to his death, is obvious in his book, the contents of which, had the author lived to complete the printing of it which he began, would have

entailed upon him many unpleasantnesses—at any rate, more than the publication of the reminiscences, also Austrian, of the widow of Napoleon I. and Duchess of Parma, the 'Correspondance de Marie Louise, 1799-1847,' will occasion to its editors. The future consort of the ruler of Europe appears in her thoroughly harmless confidences to her *gouvernante*, the Countess Colloredo, and the *gouvernante's* daughter the Countess Crenneville, a personally lovable, but weak nature, as she afterwards proved herself in the course of historical events. The tale of the unhappiness of her wedded life with the emperor is not confirmed by the contents of these letters; he, on the contrary, treated her with respectful attention. In Parma her thirty years of patriarchal rule have left behind them favourable impressions that are not even yet extinct.

Like the letters of the empress, the 'Briefe von und an Hegel' recalls an empire that has passed away. Hegel himself styled Napoleon "the *Weltgeist* on horseback"; his own philosophy was supposed to be the *Weltgeist* revealing itself in the eternal flux. After attaining an almost undisputed supremacy over the noblest spirits in Germany, which lasted through a whole generation, and being extolled in France by Cousin, who took it up warmly, his teaching has experienced a contemptuous treatment which has been carried to an exaggerated pitch, as once was its laudation. At least, there is prevalent among the metaphysicians of the present days an anarchical disunion and a dilettantish indifference in comparison with which the strict method and the determined systematization of Hegel's *Begriffs-dichtung* may be considered a godsend. Hegel's outward life was simple as that of a true *Gelehrte*; his mental preoccupations besides philosophy were daily politics, as he had himself for some years been editor of a political paper in the Bavaria of those days. Among the letters printed are those of Victor Cousin, characteristic of the writer and of French philosophy. The second volume of the diaries of the poet F. Hebbel is superior to the first in richness in remarkable sayings and materials—unluckily not utilized—for promising dramatic pieces. Hazardous assertion combined with hypercriticism, such as we find in Eugen Reichel's 'Shakspeare-Literatur,' deserves only mention as a curiosity. The writer is not content, like some strange people who have preceded him, with depriving Shakspeare of the authorship of the dramas; he also despoils Bacon of the glory, hitherto undisputed, of having written the 'Novum Organon.' Perhaps, to make the absurdity complete, not only ought Bacon to be proved to have written Shakspeare's poetry, but Shakspeare ought to be shown to have written Bacon's philosophy.

ROBERT ZIMMERMANN.

#### HOLLAND.

THE long winter and the cold spring have not produced much poetry. Except the 'Orchideën' of Louis Couperus (hothouse flowers apparently, though some of them really fine), a new volume of Coens's ('Schakeering'), and a nice little book of Mrs. Knuttel's, not much poetry has appeared. It has not been the right season for novels either. No new names have sprung up and

no striking books of fiction have seen the light. For the stage more original pieces are written every year. The dialogues in Mr. Joosten's 'Klattergoud' have been deservedly praised; and Mr. Maaldrink's 'Jan Masseur' can boast of success too, in spite of its melodramatic language and situations.

In the domain of history we have a study of Capt. Vervat on the siege of Amsterdam by the Prussians in 1787, and a well-written account of the memorable siege of Ostend by the Spaniards (July, 1601, to September, 1604), the details for the greater part taken from the diary of an eye-witness. A work of more pretension is 'Prins Frederik en zijn Tijd,' by Major de Bas, of which the first volume has been published. Major de Bas is equal to his task of describing the life of the late prince (uncle to our king), but the price and size of the book will prevent its finding many readers. In the 'Calvinisten in Holland,' a book of little literary merit, Mr. Geesink describes the struggle of the Calvinistic Church at Rotterdam (1611-18), and the energy of such preachers as Junius, Plancius, and Geselius. The book will be read with approval by those Calvinists who are upsetting the Protestant Church in Holland just now. A calmer spirit pervades the monograph by the Rev. F. D. J. Moorrees on Coornhert, a famous prose writer of William the Silent's time, the great champion of absolute freedom of religion, always ready to defend the rights of the oppressed, but not fit to become a martyr for his principles. In this simple, unassuming book Mr. Moorrees has not only done full justice to Coornhert, but he has also produced a most favourable impression of his own charity and tolerance.

Mr. Kruseman has written 'Bouwstoffen voor eene Geschiedenis van den Ned. Boekhandel van 1830-80.' The writer, himself a prosperous publisher retired from business, has succeeded not only in composing a valuable book for his quondam colleagues, but also in writing a book interesting to the general reader. It tells him of the quarrels of authors and publishers, of famous lawsuits about copyright, &c., and contains many a good page on well-known publishers. Moreover it is rather curious to see the different aspect in which some authors appear when considered from the tradesman's point of view.

Besides the good things which 'Oud Holland' continues to communicate about our old art and artists, I must mention Mr. Bredius's publications (why written in German?) about the masterpieces in the Ryksmuseum of Amsterdam. The first two numbers treated of Rembrandt's predecessors, and the third of the master himself.

In his revised edition of the manuscripts of the old nunnery of Diepenveen, Mr. Opzoomer the younger publishes many nice specimens of the old vernacular, and gives us new glimpses of mysticism and of life in the cloister and out of it in the days of Brinckerink, one of our earliest humanists (fourteenth century). Mr. B. Hettema is editing specimens of (1) Old, (2) Middle, and (3) Modern Frisian. The second volume is just completed. The ninth part of the new edition of Bredero's poetry contains a romantic piece, 'Het Daghet in den Oosten,' written in the seventeenth century, when classicism and pseudo-classicism prevailed.

Messrs. Craandijk and Schipperus have undertaken in a new volume of 'Wandelingen' to explore and paint the beauties of our country; but to know the nature of the land well the student must turn to Mr. Beekman's useful books, 'Nederland als Polderland' and 'De Strijd om het Bestaan.'

The greatest event in our literary world, the death of Douwes Dekker ('Multatuli'), has already been announced in this journal.

E. VAN CAMPEN.

#### HUNGARY.

SMALL nations cannot boast of over-production in the field of literature, and the short time that has elapsed since I published my last report on Hungarian literature has produced few new publications. Comparatively speaking, the richest department promises to be history, where the collection of records and documents, carefully reproduced and annotated, attracts attention, such as the new volume of the 'Codex Diplomaticus Hungaricus Andagavensis,' by Emeric Nagy, the fifth instalment of that great work, comprising the period between 1347 and 1352, and full of the remarkable events of the reign of the house of Anjou in Hungary. Of similar value and importance is the 'Codex Diplomaticus Comitum Károlyi de Nagy-Károly,' edited by Count Tibor Károlyi with the literary assistance of M. K. Géresi, in which the origin and history of a great aristocratic house, a member of which is now accredited at the Court of St. James's, are faithfully recorded. Volume iv. comprises the seventeenth century. Next in importance to the said work rank the history of the diplomatic relations of Gabriel Bethlen, a posthumous work of John Mircse, collected in the State archives of Venice, and edited by Leopold Ovári, and the correspondence of the Transylvanian prince, edited by Alexander Szilágyi. In both we find a striking picture of the amazing activity and the far-reaching policy of this great statesman, who surpassed his contemporaries in political sagacity, and who certainly deserved a better fate. A splendid illustration of the capacities of another Transylvanian prince is furnished by Ludovic Szádeczky in his 'Báthori István lengyel Király Választása' ('The Election of Stephen Báthori as King of Poland'), a work which is likewise based upon documents hitherto inedited and unknown, and which distinguishes itself besides by brilliant style and by clever conception. In addition to purely historical publications, I have to mention M. Koloman Thaly's 'A Székési Gróf Beresényi család Története' ('The History of the Family of Count Beresényi de Székes'), in which we are favoured with an account of the vicissitudes of one of the richest and most powerful of Hungarian families until the year 1703.

In turning to natural science, memoirs, and bibliography, I may mention more particularly Mr. Otto Hermann's 'A Magyar Halászat Könyve,' a work on fishing delightfully written and really valuable, in which the reader gets an insight into a branch of Hungarian industry and natural history which has been hitherto utterly neglected. M. Hermann has devoted a whole series of years to the investigation of his subject, and his painstaking zeal has been rewarded by the warm reception accorded to his work.



In memoirs the first place is occupied by Baron Podmaniczky, 'Naplótörékek' ('Fragments of a Journal'), from 1824 to 1886, in which the late intendant of our National Theatre, by profession a novelist, retails his vast and varied experience of the social, literary, and political events of our modern national life. In bibliography we are indebted to M. Aladár György for his 'Magyarország Köz és Magán Könyvtárai 1885 ben' ('The Hungarian Private and Public Libraries in 1885'), a valuable contribution to the history of civilization in Hungary. M. Joseph Ferenczy has sketched for the first time the history of Hungarian journalism, and from his book 'A Magyar Hírlapirodalom Története' we learn that newspapers, which began to appear during the last century, have only since 1848 obtained their present influence over the Hungarian public. M. Ferenczy's work is the fruit of careful study and long investigation. The same author has published the 'Life of Count Aurelius Dessewffy,' a famous politician and the most influential antagonist of Louis Kossuth. In connexion with the 'History of Hungarian Newspapers' I have to mention Béla Váli's 'History of Dramatic Art in Hungary,' the rise of which dates only from the first decades of the present century.

Among serious publications may be included the collected essays and speeches of the late Bishop Ipolyi and of M. Trefort. The former contain mostly addresses delivered at meetings of scientific societies, whilst the latter relate to social, political, and educational questions of the day, and are distinguished by the keen perception, lovely style, and the special gift of shrewd observation which characterize the writings of M. Trefort, who, in spite of his multifarious labours at the head of our Ministry for Public Instruction, finds time for literary pursuits. If I add to these the juridical work of M. Vlassics, entitled 'A Bűnkisérlet is a Bevégzett Bűncelekvény,' a full exposition of the criminal law in most European countries together with the author's own views, showing an acute mind and a considerable amount of learning, as well as M. Rodolphe Rényi's 'Italia Költészete a Középkorban' ('Italian Poetry in the Middle Ages'), I have pretty well exhausted the list.

In *belles-lettres* the only noteworthy and really excellent publication may be named in Miss Stephania Wohl's novel 'Aranyfűst' ('Goldsmoke'). This author, long ago conspicuous by her lively and charming style, has now come forward with a novel in which the picture of human passions abounds in excellent traits; and although envious critics are too ready to find fault with the political characters of the story, still all agree in their judgment that the conception of character shows eminent talent. In concluding I must not omit to mention our protagonist in dramatic composition, namely, M. Gregor Csiky, who has added a new leaf to his laurels by his new play, entitled 'A Jó Fülöp' ('The Good Philip').

A. VÁMBÉRY.

#### RUSSIA.

THE most important literary event of the last six months was the celebration of

the half-centenary of Pushkin's death on the 29th of January, old style. The entire press, without reference to party or schools of thought, was filled with articles on our great national poet. Journals, newspapers, magazines, and literary societies gave utterance to their various views, and most of the eminent men of the liberal professions made speeches about him. A large number of documents and literary materials bearing on Pushkin's life as well as his works were brought to light, and they have helped us to realize the state of society, literature, the censorship, and the various institutions of that time. There was no part of Russia that did not contribute its quota to the celebration. Distant Siberia, the Caucasus, Poland, and even our Central Asian dominions joined in commemorating him who placed Russian poetry on a firm and national basis, and taught us those universal truths of humanity which alone entitle an artist and a poet to immortality. The most accurate, most complete, and best edition of Pushkin's works is undoubtedly that published by the St. Petersburg Literary Fund. It is edited by Prof. Morozov, and has been most carefully compared with MSS., and has besides highly valuable notes. A good school and family edition is that of Polivanov, which is furnished with useful and discriminating commentaries. Among the numerous cheap editions the best are those of Pavlenkov (one volume) and of the *Novoe Vremya* (ten very small volumes).

Another important event in Russian literature was the appearance of Count Leo Tolstoy's drama 'The Power of Darkness; or, Tie Up the Claw and the Bird is Lost,' which was preceded by numerous rumours and awaited with impatience by the public. This is Count Leo Tolstoy's first appearance as a dramatist. Difficulties with the censorship somewhat retarded the publication of the play, but it had already been read by the public in manuscript and proof, which had been widely circulated. At length it was published by the "Posrednik," a firm that issues books solely for the lower classes. Owing to the great interest of the piece and its very moderate price (twopence a copy), several tens of thousands of copies (some say hundreds of thousands) were sold in a few days. The papers stated that the piece was about to be performed at the Imperial Theatre, and the parts were already distributed amongst our best actors, when suddenly the Minister of the Interior prohibited the performance, and even stopped the sale of the play. The result was that the interest in the piece was redoubled, all the papers discussed it, and no work of Count Tolstoy's ever created such a stir or so completely divided public opinion. Nevertheless the public was somewhat disappointed in it. In the first place the marked "tendency" of the play was not liked, the moral teaching being much too obvious from an artistic point of view. It was also felt that the author might, without detracting from the interest of the play, have spared the public some of the more harassing scenes. The realism is much too real. People use bad language, curse and swear, cut their corns, and every phase of domestic life is reproduced with a realistic minuteness that is quite cynical. Finally a child is murdered,

with all the circumstances of such a crime. Notwithstanding all this the piece is a work of genius, and strikes the reader as such. The author's close acquaintance with peasant life is especially remarkable, not so much on account of his reproduction of peasant language and domestic habits as his evident knowledge of the peasant heart, of the views, the mental attitude towards the world in general, of the peasant—his *Weltanschauung* in fact. The characters stand out so clearly, their individuality is so marked, that there is no fear of their merging into a general panorama of typical peasants and peasant women. Thus the simple Akim, more used to thinking than talking, expresses himself in short and often unconnected words, all his speeches reveal a sort of shyness, he is always searching for words, and continually changing them for others. The bold, bad Nikita on the other hand, who has become infected with the civilization of the factories, employs the best St. Petersburg phrases, and is evidently proud of them, using them opportunely and inopportunely. He speaks fluently and boldly, and often merely for the sake of hearing himself talk. Even the little girl Anioutka speaks an unmistakable language of her own. Indeed, Prof. Buslaev, our greatest philologist, has well said that this play is an epoch in the history of our language. No less masterly are the dramatic action of the piece, its rapidity and evenness, the continuous growth of the interest, the psychological necessity of the action of the characters, and the strong dramatic situations.

Among contemporary writers the indefatigable Stehedrine still keeps in the front rank. He has now come forward with a new series of sketches entitled 'Trifles of Life,' in which he has forsaken his old biting sarcasm for the gentler strain of humanity. Among the most remarkable of these sketches are 'Grishka the Tailor,' 'The Little Angel,' 'The Village Schoolmistress,' 'The Newspaper Man,' and 'The Lawyer.' Of our minor authors Korolenko, Garshin, and Matchet continue to be popular, their works are being always reprinted, and any new productions of theirs are eagerly accepted by our magazines. Korolenko is seeing through the press a novel entitled 'The Clearing-up and the Students,' which, however, he has been obliged to discontinue, though for a time only, owing to "circumstances over which he has no control." Bobourikin and Nemirovitch-Dantchenko are bringing out two long novels, 'One of the New School' and 'A Family of Giants,' which are exciting increasing interest. Miss Krestovski, the daughter of the novelist, has made her *début* with a short novelette entitled 'Early Storms.' This is an able though immature work, dealing with the problems of an honest heart as yet uncontaminated by narrow "tendencies." Very lightly written are the sketches of Zinovski-Trofimov; distinguished for truthfulness and observation, they are entitled 'Splashes from the Sea of Life.' The 'Holiday Tales' of Leskov display this author's powers. He is a model story-teller, and knows how to impart to his tales exceptional interest; he always shows us the inner life of his heroes, and describes the workings of their hearts with a masterful

touch. Kot-Murlik, who has brought out some 'Tales,' combines a remarkably elegant style with a poetical imagination and all the "tendencies" of a moralist. He is ever ready to point the moral, however beautiful the tale he is adorning may be. Of other novels that have appeared the most remarkable are 'Evil' and 'A Night of Debauch,' by Averkiev; 'The Marriage Conspiracy,' by Salias; 'The Fall' and 'On Different Shores,' by Mikhailov; 'Novels and Tales,' by Madame Vinitski; 'The First Students,' by 'A Siberian' (Mamin); and 'The Falling Star,' by Madame Rostopstehin.

Gleb Ouspenski, the novelist of peasant life, occupies a place peculiar to himself. He has assumed a manner of his own, and has combined literature with pamphleteering. He makes his characters develop his theories on economical and other questions in conversation, and artistically interweaves the plot in their dialogue. In this way he has brought out during the current year a most interesting series of tales under the general title 'Something about Everything: Chats on the Road.'

The following comedies and dramas have had considerable success: 'The Family,' by Krilof; 'The Arkazans,' by Sumbatov; and 'The Aunt,' by Kulikov.

Count Leo Tolstoy's recent confession of faith, and the success of his works in foreign countries, have called forth much discussion in Russia. Thus Gromeki, only just deceased, brought out 'Count Leo Tolstoy's Latest Works,' in which he gives a very careful critical review of 'Anna Karenin' and the 'Confession.' This same 'Confession' and the 'What I Believe' form the subject of an interesting work by Gousief entitled 'The New Religion of Count L. Tolstoy.' With an impartiality all the more remarkable as Gousief is professor in the Theological Academy, he follows the Count step by step, comments on the excellences, and points out the deficiencies of his work. Prof. Kozlov devoted a long article to the same subject in his *Philosophical Quarterly*, now unhappily defunct. Mikhailovski's 'Critical Experiments' contain a pitiless analysis of the exaggerations and errors into which the author has fallen who has dared to think for himself. Most of the old books on Tolstoy have been republished with additional comments on his religious views, and these have also been the subject of countless articles, pamphlets, and reviews.

Prof. Buslaev's 'Folk-lore' has been brought out by the Academy of Sciences. It is a large volume, but unfortunately a little out of date, as the author, who was formerly a disciple of Grimm's, himself points out. Strakhov has published his 'Struggle with the West in the Field of Literature,' and Opotchinin has commenced to bring out his 'History of the Development of the Russian Stage'; but he has not got any further than Peter the Great, and has made use of only very general material, and even that not carefully. Barsov has completed a very solid work on 'The Regiment Igorief,' in which much fresh material will be found.

Prof. Kondakov has given us an excellent study of the 'Byzantine Churches and Monuments of Constantinople.' Christian

archæology in Byzantium has especial interest for us, as it exercised a direct influence on Russian art, and Prof. Kondakov has kept this in view. I should not forget to mention the publication of the 'Archives of the Ministry of Justice,' the *Transactions* of the Imperial Russian Historical Society, the *Proceedings* of the Odessa meeting of the Archæological Society, Tcheshikhin's 'History of Livonia,' and Count Heyden's impartial 'History of Dissent,' but I find my space will not allow me to enumerate them all.

I must also be very brief in my obituary. We have lost Nadson, a poet of great promise, the best metrical writer that we have had for some time. He had no rival for the smoothness and music of his verses, and yet he was only twenty-four years old when he died.

SERGE VARSHER.

### SPAIN.

DURING the first six months of 1887 the literary movement in this country has been rather more brisk than might have been anticipated, and more books have been issued than in the corresponding period of 1886. Indeed, to those who knew Spain forty years ago, the mass of publications in various departments of literature, which pour forth almost daily from every quarter, would seem incredible—a sure indication, if I am not mistaken, that this country is advancing, and that secular education well directed is bearing fruit among us. Besides continuations of historical and other compilations—here, as almost everywhere on the Continent, published in monthly parts, and of which some account was given in my preceding reports—new ones have been announced, or have actually begun. The Royal Academy of History goes on steadily with its monthly *Boletín*, the tenth volume of which contains several remarkable papers on subjects more or less connected with the history and archæology of the Peninsula.

Apart from these, I can mention the following: 'Bibliografía Numismática,' by Señor Rada, an Academician; and 'Historia de Cataluña,' by Balaguer, whose recent promotion to the post of Minister of the Colonies has not prevented him from completing the history of his native province, since the ninth and last volume of it, making the eighteenth of his 'Works,' has just appeared. 'Estudios Históricos,' by Father Fita; 'Los Españoles en Italia,' by Picatoste; and Señor Castelar's new volume, 'Galería Histórica de Mugeres Celebres,' are likely to engross the attention of the reading public, as well as 'Estudios sobre Felipe II.,' which a young author named Hinojosa has carefully compiled from the German. An essay on the Middle Ages in Spain, by Sandoval, is another work, which, though deficient in original research, may be used as a book of reference. The same may be said of 'La Caballería y los Nibelungen.' As to 'Leyendas Genealogicas de España,' of which the first volume, printed at Barcelona, has just appeared, I almost hesitate to class it under this head, since, to judge from the title of the work itself and the author's poetical tendencies, I rather think that it will disappoint the lovers of sound history; still, a new work from the pen of a writer so

popular as the author of the 'Cantares' is among us cannot fail to give satisfaction.

Nor have local history, archæology, and numismatics been neglected. In addition to several pamphlets, and even handsomely illustrated books, giving an account of the necropolis lately discovered at Carmona (the Carmo of the Romans), which, by the way, the Academician Señor Rada has exhaustively described, I can mention Pellicer's 'Estudios Históricos Cronológicos sobre la Antigua Iluro en la España Tarraconense'; a history of Xerez de la Frontera by Bartolomé Domingo Rodríguez-Gutiérrez, written in 1792, and now being published in *Tradiciones Xerezanas*, a monthly magazine published in that capital; 'Historia de Mula' (Murcia), by Domingo Accro; 'La Huerta de Murcia,' by Diaz Cassou; 'El Astillero del Ferrol,' by Ignacio Florez, with a preface by that witty and highly sarcastic writer Fernandez Florez, better known by the pseudonym of "Fernan Flor"; 'Artes, Descripción, Viajes y Recuerdos de Oviedo,' by Caveda; 'El Cielo Andalúz,' by Rueda; and 'Historia Crítica de la Literatura Gallega,' by Besada (vol. i.). I may add to them 'Las Islas Baleares,' by Jimeno Agius; 'El Señorío de Bizcaya Histórico y Foral,' by Aristides de Artiñano; and 'Resumen y Apéndice de la Historia General de Guipuzcoa,' by Soralue, published by his widow, all sufficient proofs of how long it takes to unite under the same rule peoples of different origin and language.

Two important documents have lately been found in the municipal archives of a town in Andalucía: one is a holograph letter of Cervantes to the alcalde of the place; the other is addressed by Gonçalo Argote de Molina, the celebrated writer of the sixteenth century, to the *asistentes* or civil governor of Seville. The former, dated February 12th, 1590, has no importance whatever in a literary point of view, though it may serve to prove how little his contemporaries made of the man destined to charm all future generations. Miguel de Cerbantes Saavedra, as he signs himself, asks the alcalde of Carmona for the names of the farmers in the place who possessed oil, and in what quantity, since he had order to raise 4,000 *arrobas* of that fluid from the inhabitants, and was willing to proceed righteously in his commission. Cervantes, who at that time (1590) may have already written his 'Galatea,' but certainly had not published it, was evidently a tax collector of the lowest rank—in other words, a "comisionado de apremio," to this day the most hated of Government agents in Spain! Argote de Molina's letter refers to Drake's unsuccessful attempt in 1595 upon the Canary Islands.

Poetry, both lyrical and dramatic, seems to prosper. True is it that few, if any, of the old hands have appeared in the field since January last. On the other hand, hosts of new poets from the provinces have literally inundated the capital with their verses. As the subject is one that does not particularly interest me, I will only mention a few: Alcover y Maspons, 'Poesías'; Martínez Pedrosa, 'Dialogos de Salon'; 'Besos y Mordiscos,' by Vicente Colorado; 'Mentiras y Verdades,' by Garcia de Aguero; 'Narraciones Feudales,' by Gomez de Tejada (only the first part);

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'La Extraviada,' by Aureliano Martín; 'Amor entre Faldas,' by Merino; 'A Orillas del Guadalupe,' by Melida; and one volume (the eighth) of the late José Selgas's 'Poetical Works.' These are perhaps the only ones worth noticing. Of a more serious tendency is 'El Drama de la Cruz,' by Cristino Murciano, a short narrative poem describing the passion of our Saviour.

As to the classical drama, I fear its ruin is complete. With the single exception of 'Dos Fanatismos,' by Echegaray, acted in January last, which has gone through two editions since then, I am unable, even if I chose, to point out any dramatic composition worthy of note, since, after all, 'La Vuelta de D. Thomas,' by Mullerrot; 'El Padron Municipal,' by Carrion y Aza; 'Trata de Blancos,' in three acts, and 'La Piedad de una Reina,' in two, are no more than *juguetes cómicos*, as they are here called—mere imitations of the French *vaudeville*, and not calculated to last.

Novel-writing is here, as almost everywhere, the order of the day, and light reading of all sorts pours in from the provinces into the capital. Perez Galdós has favoured us with a new volume (the fifth) of his 'Fortunata y Jacinto,' dos Historias de Casados,' whilst Doña Angela Grassi, an author already well known in literary circles, has presented us with 'Las Riquezas del Alma,' which gained last year the Academy's prize. The second volume of Señor Alonso's 'Historias Cortesanas' has been well received by the public. 'Excesos Matutinos,' by Cubas; 'Polvos y Lodos,' by Gomez de Ampuero; 'La Vida en Madrid,' by Enrique Sepulveda; 'Las Esclavas del Amor,' by Moreno; 'La Muñeca de Elenita,' by Peña y Goñi; 'El Padre Eterno,' by Martinez Barrio; 'El Duelo de mi Vecino' and 'Flores y Calabazas,' both by Meza, a native of Habana, are, with few exceptions, so many attempts made by young writers to secure public favour; whether they will or not remains to be seen. Under the title of "Biblioteca Demi-monde," moreover, a collection is now being published of original novels, as they are called by their authors. 'La Giralda,' by Segovia Rocaberti; 'Doble Adulterio,' by Vega Armenteros; 'Cuentos Morales,' by Vidal; and 'Cuentos Pequeños,' by Zahonero, are the titles of some of them; they seem to be much approved in certain fashionable circles, but in my humble opinion no good can come from such literary effusions, however pleasing and well planned. Doña Emilia Pardo Bazan, whose charming novels I have frequently mentioned, seems to have abandoned for the present her usual pursuits, and is actually lecturing at the "Ateneo Científico" on Russian literature!

Philology, indeed, has made some advance. While a writer concealing himself under the pseudonym of "Miguel de Escalada" published last year, and is now publishing, some piquant articles in the columns of *El Imparcial*—a daily newspaper—against the Royal Academicians and their 'Diccionario de la Lengua Castellana,' Señor Echegaray (Don Eduardo) has undertaken to compile an etymological dictionary of the Spanish language, of which two parts have already appeared. I wish him every success in a task by no means easy.

In geography and travels little has been done, and with the exception of one volume of the *Boletín de la Sociedad Geográfica* no great progress has been made. The 'Estudio del Archipiélago Filipino' of Gregorio Miguel has an atlas of fifteen maps.

At Barcelona the issue of new books illustrated by native artists is daily increasing; in fact, it may be asserted, without fear of contradiction, that both engraving and etching are daily approaching there great perfection. In addition to two more volumes of the 'España Monumental,' that really splendid work of which I wrote in former reports, we have within the last six months one more volume of Puiggará's 'Monografía del Traje,' besides 'Nuevas Fabulas,' by Felipe Jacinto Sala, illustrated with 140 etchings by Julian Fleisher and other artists; 'Venturas y Desventuras de Rosita,' by Frontaura, with twelve woodcuts by Piquer; 'El Arte en la Sociedad,' by Marti y Cardenas; and 'El Año Pasado, Letras y Artes en Barcelona,' by Ixart.

A collection of inedited poetry, chiefly satirical, by the two Argensolas (Bartolomé and Lupericio), with a preface by Count de la Vinaza, of Saragossa, will be hailed with joy by those who wish to study manners and customs in the first half of the seventeenth century. A new edition of 'Don Quixote,' in two volumes, contains notes extracted from Pellicer, Arrieta, Clemencin, Cuesta, Janer, and other commentators, and is to be illustrated with new designs explanatory of the text. The book might have proved a useful manual to 'Don Quixote' had not the editor considered it necessary to append to it the 'Buscapié,' long ago regarded as a most flagrant forgery, and which no Spaniard, sufficiently acquainted with the language and literature of Cervantes's age, could possibly admit to be genuine. Besides, the notes are badly selected, and in some cases misapplied; taken without discrimination and tact from various commentators, they are often contradictory, and bewilder instead of aiding the reader. J. F. RIAÑO.

## LITERATURE

### NOVELS OF THE WEEK.

*Jacobi's Wife.* By Adeline Sergeant. 3 vols. (Hurst & Blackett.)

*Caterina.* By the Author of 'Lauterdale.' 3 vols. (Same publishers.)

*A Prince of Como.* By E. M. Davy. (Maxwell.)

READERS of 'No Saint,' an excellent and finished study of character, would hardly have credited Miss Sergeant with the ambition of winning distinction in the walks of melodrama. Yet upon melodrama she has on this occasion unmistakably ventured, and, except that it proves the versatility of the author, with a result that is far from justifying the experiment. It goes without the saying that the book is written clearly and in good English; but the intelligence and cultivation of the writer are decided obstacles in the way of her achieving a popular success. The broad and coarse touches which bring down the gallery are wanting, and the effort to pour new wine into old bottles—to inform the crudities of

a hackneyed and sensational plot with the refinements of modern culture—cannot be pronounced successful. At times it is even grotesque. Joan Darenth, the Juno-like farmer's daughter, who, *splendide mendax*, denies her love for the handsome and heavily-moustached captain—an officer, by the way, who "distinguished himself by cool, gallant courage in action, by princely expenditure and exquisite taste in barrack quarters and mess-room"—Joan Darenth is also a diligent student of the works of Bain, Hamilton, and John Stuart Mill. The villain of the plot must be admitted to be a very pretty villain, handsome, snake-like, and supple in gesture, olive-complexioned, with a sweet tenor voice and a nice turn for toxicology. He is ubiquitous, as befits a villain, and, we need hardly add, is a student of Zola. The Christian names of the *dramatis personæ*—Merle, Clarice, Nigel, Maddalena, Antonia—are a study in themselves. Nothing that savours of the commonplace is admitted. The familiar accessories of melodrama are all invested with a picturesque colouring. There is one incident, however, which cannot be lightly passed over, and which strains the credulity of the reader to its utmost limits. The injured wife—it is true that she had previously been an actress—counterfeiting the limp, the complexion, and hair of a friend of her husband's, passes herself off for this lady, and while thus disguised spends weeks—nay, months—under the same roof with her husband as a supposed confederate in his nefarious schemes, in order to wreck them all the more surely. The trustfulness which the insertion of this episode presupposes in the reader is fully equalled by that displayed by Sir Wilfred Vanborough, the inevitable baronet of the plot, in taking the villain to his bosom and destining him for his son-in-law. Some passages are calculated to provoke unintended mirth. Such, for example, is the probable effect of the statements that Clarice had "an elastic if feeble constitution"; that Joan Darenth "led the singing [in the village church] with her fine melodious voice, which kept the others almost in tune"; and, lastly, that Geoffrey, under the greatest provocation, only allowed "something very like an oath" to escape him. It is much to be hoped that this unlucky attempt of Miss Sergeant's is only a temporary aberration from the paths in which she has already distinguished herself.

Albeit of the "thoughtful" type of novel, 'Caterina' is distinctly agreeable. The centre of interest is not decided enough, and there is a superfluity of extraneous matter; but to balance these and other defects are genuine ability, a good understanding of character, and a certain command of the best means of presenting it. Some of the personages bear too slight a stamp of the author's own mental process—they are just a little too like rapid and somewhat mechanical, if true impressions. But the heroine (who is surely Kate rather than Caterina) is quite one of the girls one would be pleased to know were in the world. She is clever and pretty, full of natural attractiveness, and utterly without self-consciousness or morbid self-questioning of any sort or kind; and there is no reason why there should not be many like her except that, as a matter of fact, there are none.

'A Prince of Como' purports to be the autobiography of a very badly brought up young lady, whose singular fortune it is to have as a lover a young man who is at once her cousin, the rightful owner of the property which she wrongfully inherits, a brilliant actor, and the beloved of many married ladies. With the help of this ingenious youth the impulsive heroine manages to compromise herself in divers places and at various times, and to lead a life of much mystery and intrigue, all of which is duly recorded in her diary. There is, indeed, as much shadowy unreality in the plot and characters of the story as there is in the title. The Prince of Como, *alias* Claude Melnotte, *alias* Claude Vaughan, *alias* Claude Masterman, is the hero of a schoolgirl's dream, and a very pretty scoundrel too, to judge by the way in which he takes advantage of this particular schoolgirl's ignorance. It cannot be said that sufficient regard is paid to the moralities, in that the wicked seem to be happy and prosper greatly. Certainly neither the erring mother nor the foolish daughter is made at all to feel the consequences of their misdoings. Nevertheless, the book is written with such artless simplicity that it affords fairly pleasant reading.

#### OUR LIBRARY TABLE.

Two of the narratives of travel before us are each of them decidedly too long. The five hundred and fifty pages, closely printed, of *Around the World on a Bicycle*, by Mr. T. Stevens (Sampson Low & Co.), are rather too much to be devoted to the adventures of a young gentleman who took a fancy to do his "globe trotting" on a bicycle. The most amusing part of the book is that relating to the East; and if Mr. Stevens had cut out the first two hundred pages of his book and somewhat abridged the rest he might have produced an amusing volume, for he writes simply and modestly enough.—*From the Pyrenees to the Channel in a Dog-Cart*, by Mrs. Acland-Troyte (Sonnenschein & Co.), is also a great deal too lengthy, the earlier part, some 240 pages, devoted to ground so familiar to tourists as the Pyrenees, being quite superfluous, and containing some pieces of distinct padding. When Mrs. Acland-Troyte gets north of Toulouse she becomes more interesting; and though Poitiers, Angers, &c., are known to us, she takes us across country to places seldom visited in these days of railways, some of which we confess to having never beheld. It is a great pity British tourists hurry off to the Rhine and Switzerland, neglecting, except Normandy and Brittany, those western provinces of France which have a close connexion with their own history, and ought to have a personal interest for them. Maine, Anjou, Poitou, Angoulême, Périgord, and Gascony possess a far greater claim on educated Englishmen than any spot in the land of the Teuton. Their history for centuries was bound up with our history, and besides all this their glorious buildings and pretty scenery have a prodigious charm. Mrs. Acland-Troyte writes pleasantly, and, thanks to the uniform kindness and courtesy of the inhabitants, enjoyed her drive immensely. The care she and her husband bestowed upon "Dolly" contrasts amusingly with the recklessness with which Mr. and Mrs. Bowman Dodd, two Yankee visitors, drove their horse, without even a break to their trap, till they had nearly worn his legs down. Certainly Mr. Dodd never went into the stable to rub "Ballad" down or give him a drink of gruel, according to Mr. Acland-Troyte's habit. Yet *Cathedral Days* (Ward & Downey) is written in a bright and agreeable fashion, if with rather too great an effort to be intellectual. Mrs.

Dodd's admiration for England is great enough to satisfy the vainest of John Bulls. She has, too, the wisdom to be content with a comparatively small book; but before she undertakes another driving tour, let her peruse the last chapter of 'From the Pyrenees to the Channel.' Luckily for her, English ostlers know their business better than French. Mrs. Dodd would have killed Ballad had she driven him in France.

A BROCHURE entitled *The Poets and Poetry of America* (New York, Benjamin & Bell) is only deserving notice from the fact that it assumes to be the republication of an unknown poetical satire by Edgar Allan Poe. The lines are not worth the good paper they are printed on, nor the elegant type they are printed in. How far the paternity ascribed to them is probable may be judged from the following lines, partly selected by their editor in proof of his theory:—

Oh Albert Pike! stick to thy godlike lay,  
Thy gods and goddesses in long array!  
No matter if in wit and judgment weak,  
Thy faults confess, their grace and pardon seek.  
Out with thy notes! thy voice shall far rebound,  
Till deeper tones than Orpheus swell the sound,  
Each brawling cat shall own the matchless tune,  
And oaks shall bow the leafy pride of June.  
As some soft stream which glides unheard along,  
So glide thy music, so expire thy song,  
So melt thy melody into the soul,  
That not thy foe may say—it all was stole!

In the whole 950 lines of this so-called satire there is nothing better than our quotation, and nothing to lead any one to ascribe its authorship to Poe, much less to the period of his ripest manhood. The editor has wasted much time, and his readers, if he have any, will waste more. His bibliographical knowledge is not beyond reproach; copies of the original of the reprinted pamphlet are not so rare as he deems, nor are L. A. Wilmer's works so few or so scarce as he believes.

*Suggestive Lessons in Practical Life*. Fourth Series. (Smith, Elder & Co.)—This volume, which concludes the series, is "adapted for the fifth and sixth standards and upwards," and gives an account of "the cities we found," "the goods we carry," "the speech we utter," "the books we read," and "the triumphs we await." With the exception of a few pages at the end, in which the author rhapsodizes too recklessly, this fourth series maintains the high character of the work, and will be found a most useful and advantageous addition to the reading matter in use in elementary schools and classes. But unfortunately the writer, in his zeal to prove "that what is, is best, in this 'best of all possible worlds,'" adopts a style so turgid as to be almost nonsensical, while his grammar becomes of doubtful accuracy, and his science of undoubted inaccuracy: the description of a mountain gorge after one hour's furious storm "rending the rocks with a sound that beats the thunder" is tremendous and awe-inspiring, but the reader will find comfort in its obvious baselessness in fact. However, if the concluding chapters are over-coloured, by far the greater part of the volume is full of varied, useful information, soberly and clearly expressed. The general style of most of the successive lessons is excellent, and the writer, who modestly conceals his identity under initials, has profited by "the practical experience of a lifetime spent in teaching and training the young," and knows thoroughly what "common things connected with the industrial arts" should be described to them, and how the description can most efficiently be made. The facts, for instance, given concerning the "highways we construct" are certainly of the greatest interest, and may well be of the greatest possible service to intelligent scholars in home or colonial schools, and they are facts not easily accessible to ordinary readers; and a similar remark might be made of the majority of subjects treated not only in this concluding volume, but in the earlier ones also. Indeed, we know few reading books which we can more cordially recommend for

"school and home" than these 'Suggestive Lessons in Practical Life.'

*Voluntaries for an East London Hospital* is a collection of short pieces in prose and verse, contributed by various writers, and published for the benefit of the East London Hospital for Children by Mr. Stott. Of the verse the most finished piece is Mr. Lang's 'Ballade of the Dream.' There is a great deal of ability, too, in Mr. Henley's 'Hospital Sketches,' but the form leaves something to be desired. The longest and incomparably the most powerful of the prose contributions is 'The Last Scene of the Play,' by Mrs. Clifford, an original and dramatic piece of writing. 'A Lady Land Leaguer,' by Miss Mabel Robinson, is written so entirely from the point of view of the Land League that it will be unintelligible to any who have not found salvation, and perhaps even they will not all comprehend it. Among the other contributors to this pleasant volume are Lord Lytton, the Bishop of Bedford, Mr. Austin Dobson, Mr. R. L. Stevenson, and Mr. W. H. Pollock. An introductory history of the hospital by Mrs. Heckford, the widow of the founder of the hospital, is not the least interesting thing in the book.

MR. STANFORD has published in a cheap form a translation by Capt. Beaufort of Herr von Huhn's clever narrative of *The Kidnapping of Prince Alexander of Battenberg*. Herr von Huhn is strongly anti-Russian, and writes under the excitement of the recent occurrence of the events he describes (his preface is dated October 18th); at the same time he is well informed, and speaks largely from personal knowledge. His translator's English is clumsy; but the book is worth perusal.—*Prince Alexander of Battenberg* (Whittaker & Co.) is a life of the prince by his court chaplain. It is a handsome volume, the best bits in which are the extracts from the recollections of the Countess of Erbach.

MR. FISHER UNWIN, who sends *English as She is Taught*, holds the odd belief that the wise reader will not grumble at having to read the same thing twice over. The little volume, got up after the manner invented by Messrs. Field & Tuer, is a piece of book-making of a not quite ingenuous kind. The title-page, which states that the matter consists of answers to examination questions in "our" public schools, is calculated to mislead, though it is true the preface enables a reader to guess, what the book itself soon proves, that the answers come from American schools. The first part of Mr. Unwin's volume is a reprint of the article in the *Century Magazine* by "Mark Twain," which attracted some attention last April. The plums having been picked out and arranged, the whole mass from which they were taken is then laid before the reader. The humour of stupid answers in examination papers soon grows flat, as every examiner has found out, and though Mark Twain wisely cut down his extracts to about one-sixth of the matter at his command, one finds before finishing his article that his own dry comments supply the most amusing part of it. After going through these samples it seems unnecessary to examine minutely the whole of Miss Caroline B. Le Row's compilation. It is, however, possible to dip into it with success, as, for instance, when one learns that "'I would that my tongue could utter' means it's too much trouble to write out his ideas"; "Prose tells things that are true right along just as they are, and poetry makes it up as you go along"; "Sanskrit is not used as much as it used to be, as it went out of use 1500 B.C."; "Drops of water are generally spherical, for various reasons known only to the gracious Providence who has formed them"; "The cow has a pulse, but you cannot feel it at his wrist."

We have on our table *The Conflict of East and West in Egypt*, by J. E. Bowen (Putnam),—*New Historical Atlas and General History*, by R. H. Labberton (Macmillan),—*Speeches and*



*Addresses, Political, Social, and Literary*, by T. Newbigging (Manchester, Heywood).—*Diary of a Quiet Life*, by Eliza Edward (Hatchards).—*The Trojan Women, a Translation into English Verse from the Troades of Euripides*, by W. D. Standfast (Heywood).—*Short Stories for Composition* (Blackwood).—*A Manual of Handwriting*, by F. Betteridge (Griffith & Farran).—*Entertainments for Bazaars, Fancy Fairs, and Home Circles*, by C. Harrison (Bemrose).—*Pengwion*, by I. Peyton (L.L.S.).—*Cloud and Sunshine*, by G. Ohnet (Vizetelly).—*King Solomon's Wives*, by Hyder Ragged (Vizetelly).—*That Imp*, by J. S. Winter (White).—*Madam's Ward*, by the Author of 'A Strange House' (Stevens).—*Some Chinese Ghosts*, by L. Hearn (Boston, U.S., Roberts).—*The Transfer of the Crown, and other Poems*, by J. Maxwell (Marcus Ward).—*Last Year's Leaves*, by J. J. Beresford (Scott).—*Glimmerings of Truth*, by W. H. Compston (Simpkin).—*Abraham, Joseph, and Moses in Egypt*, by the Rev. A. H. Kellogg (New York, Randolph).—*Discussions on the Atonement, Is it Vicarious?* by the Rev. G. Jamieson (Blackwood).—*Sermons at Mass*, by the Rev. P. O'Keeffe (Dublin, Gill).—and *Psalm LXVIII, een Exegetisch-Kritische Studie*, by Dr. T. Place and J. W. Pont (Leyden, Brill). Among New Editions we have *Mahomet and Islam*, by Sir William Muir, LL.D. (R.T.S.).—*Queen Victoria*, by T. F. Ball (Partridge).—and *Hume*, by T. H. Huxley (Macmillan).

## AMERICAN HISTORY.

MR. J. A. DOYLE'S *Puritan Colonies* (Longmans & Co.) is the continuation of his elaborate work on 'The English in America.' The two volumes devoted to this part of his subject are more carefully executed than those which preceded them. They are better written, and the most important points are treated with great accuracy. Yet we think the canvas is too large. It would have been wiser in the interests of his readers if Mr. Doyle had given more thought to condensation. He is too exhaustive. He is lacking, too, in the artistic arrangement of details. His chapters contain as much matter as many small volumes. One hundred large octavo pages form a single chapter. He may urge, it is true, that other writers, such as Dr. Palfrey, the historian of New England, are quite as long-winded; but he would have done wisely if he had avoided following the bad examples of others. However, the readers who resolutely peruse what Mr. Doyle has provided for them will have their reward in acquiring a vast amount of trustworthy details, and they will not be misled by his comments upon important events.

MR. PERCY GREG'S *History of the United States, from the Foundation of Virginia to the Reconstruction of the Union* (Allen & Co.), is contained in two octavo volumes. It is a merit to have compressed so much material within a comparatively narrow compass. Besides, as Mr. Greg writes in a lively strain, his pages are most readable. Still, he is far from displaying historical talent. A writer on American history who accepts as facts the fables of Capt. John Smith would find no difficulty in believing the tales of Baron Munchausen. There is a mixture of fact in John Smith's narratives; but there is more romance than truth in his story of Pocahontas. Yet Mr. Percy Greg accepts that story as true. He makes the strange avowal in the preface that he has not always cited the authorities upon which he most relied. An historian is not bound to cite authorities; but if he does, his duty is to give those which he accepts and trusts. The second volume contains Mr. Greg's impressions of modern American history. These are not favourable to the American people as a whole, and they are devoid alike of impartiality and insight.

WITH the exception of Col. Higginson's short history of America, we have not met with a

better work of its class than *The Making of New England*, by Samuel Adams Drake (Fisher Unwin). Mr. Drake, like Col. Higginson, has written with a view of instructing the young, but his small work will prove useful to those who have long left school. It is a good compendium of facts, and the illustrations help greatly to explain the text. We are glad to observe that the Americanisms are not many, the worst being where, at p. 18, cargo is represented as making "a good showing"; at p. 233 "work animal" is used instead of draught animal. Mr. Drake notes that the first Christian service by Englishmen was held on the 9th of August, 1607, in New England; he might have added that it was that of the Church of England, which the Puritans, who came later, tabooed. He says at p. 96, "We find evidence of few whites among the Pilgrims." The reader of Bradford's "History of Plymouth Colony" will find painful evidence to the contrary. At p. 226 he writes of "Muscovy glass, or isinglass." This will mislead his readers. "Muscovy glass" is commonly known as talc—it is dug out of the ground; isinglass is obtained from fish. Both in the text and the index Endecott is misspelt "Endicott." While commending this book as a whole, we must add that, like most works prepared and published originally in America, it has an index.

MESSRS. N. D. THOMPSON & Co., of New York and St. Louis, have published a *Life of Abraham Lincoln*, by Francis F. Browne. We may fail to do justice to this work, being prejudiced against any which is accompanied with a large sheet of extracts prepared for publication by reviewers. Doubtless these extracts will appear in many journals. We shall not reprint any.

MR. EDWARD D. NEILL'S *Virginia Carolorum* (Albany, Joel Munsell's Sons) is as carefully compiled as his other works on the English colonization of America. He refers in the course of it to a previous work, 'Virginia Vetusta,' which we have not had before us, and to which this one must form a valuable addition. The amount of fresh material which Mr. Neill has brought together is large, and worthy of the care which he has bestowed upon it. The work is not only full of good matter and supplemented with an excellent index, but it is also printed in a style to please the most fastidious book collector.

Nos. 4 and 5 of the papers of the American Historical Association (G. P. Putnam's Sons) are useful treatises—the one, by the Bishop of Missouri, on *The Louisiana Purchase and its Influence on the American System*; the other, by Miss (or Mrs.) Lucy M. Salmon, on the *History of the Appointing Power of the President*—and both deserving the careful attention of the students of American history.

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

Cutts's (Rev. E. L.) *Dictionary of the Church of England*, 7/6 James's (H. A.) *School Ideals, Sermons preached in the Chapel of Rossall School*, cr. 8vo. 6/ cl.  
Lanson's (L.) *The Names of the Eucharist*, translated by Right Rev. J. C. Hedley, 18mo. 2/6 cl.  
Tudor's (R.) *Philosophy of Church Life*, 2 vols. cr. 8vo. 16/ cl.

## Law.

Cavanagh's (C.) *Law and Procedure of Summary Judgment on Specially Indorsed Writ under Order XIV.*, 5/ cl.  
Goode's (L. A.) *The Modern Law of Personal Property*, 16/

## Fine Art.

Emerson's (P. H.) *Pictures from Life in Field and Fen*, folio, 63/  
Robins's (E. C.) *Technical School and College Building*, 50/ cl.

## Poetry and the Drama.

Old German Puppet Play of 'Doctor Faust,' Englished with Introduction, &c., by T. C. H. Heddewick, cr. 8vo. 7/6  
Spanish and Italian Folk-Songs, translated by Alma Stretzell, with Photogravures, sm. 4to. 12/6 silk.  
Turner's (G. G.) *Somnia, Poems*, 12mo. 3/6 cl.

## Music.

Rowbotham's (J. F.) *History of Music*, Vol. 3, 8vo. 18/ cl.

## History and Biography.

Birch's (W. de G.) *Historical Charters and Constitutional Documents of the City of London*, roy. 8vo. 5/ cl.  
Hooper's (G.) *The Campaign of Sedan*, 8vo. 14/ cl.

Kinnagani, or Story and History from Central Africa, translated and edited by A. C. Nadan, cr. 8vo. 6/ cl.  
Maxwell's (Sir H. E.) *Studies in the Topography of Galloway*, 8vo. 14/ cl.  
Vámbery (A.) and Heilprin's (L.) *Hungary*, cr. 8vo. 5/ cl. (Story of the Nations.)  
View of the Political State of Scotland in the Last Century, edited by Sir C. E. Adam, cr. 8vo. 5/ cl.

## Geography and Travel.

Allbut's (R.) *Tourist's Handbook to Great Britain and Ireland*, 12mo. 5/ cl.  
Three in Norway, by "Two of Them," cr. 8vo. 2/ bds.

## Philology.

Colbeck (C.) *On the Teaching of Modern Languages in Theory and Practice*, 12mo. 2/ cl.  
Morich's (J. J.) *German Examination Papers in Miscellaneous Grammar and Idioms*, ed. by Stedman, 2/6 cl.  
Schiller's *Wallenstein: Part I, Das Lager*, with Introduction and Notes by H. B. Otterill, 18mo. 2/ cl.  
Schiller's *Wilhelm Tell*, with Introduction and Notes by G. E. Fasnacht, 18mo. 2/6 cl.  
Skeat's (Rev. W. W.) *Principles of English Etymology*, 1st Series, cr. 8vo. 9/ cl.

## Science.

Bottomley's (J. T.) *Four-Figure Mathematical Tables*, 2/6 cl.  
Cohen's (J. B.) *The Owens College Course of Practical Organic Chemistry*, 12mo. 2/6 cl.  
Hartwig's (Dr. G.) *Sea Monsters and Sea Birds*, from 'The Sea and its Living Wonders,' cr. 8vo. 2/6 cl.  
Matter and Energy, are these Two Real Things in the Physical Universe? 12mo. 2/ cl.  
Wood's (Rev. J. G.) *Wonderful Nests*, cr. 8vo. 3/6 cl.; *Homes under the Ground*, cr. 8vo. 3/6 cl.; *The Branch Builders and Miscellaneous*, cr. 8vo. 2/6 cl. (From 'Homes without Hands'.)

## General Literature.

Allen's (G.) *In All Shades*, cr. 8vo. 3/6 cl.  
Baillie's (A. F.) *A Paraguayan Treasure, the Search and the Discovery*, cr. 8vo. 6/ cl.  
Bolskoyev's (F. du) *The Felon's Bequest*, cr. 8vo. 2/ bds.  
Fly-Maker's *Handbook*, illustrated with coloured Plates, by an Angler, 18mo. 2/ cl. ip.  
Isa, a Novel, by the Editor of the 'North-Eastern Daily Gazette,' 2 vols. cr. 8vo. 21/ cl.  
King's (E.) *A Venetian Lover*, imp. 16mo. 6/ parchment.  
Lubbock's (Sir J.) *The Pleasures of Life*, 12mo. 3/6 cl.  
Murray's (D. C.) *Cynic Fortune*, 12mo. 2/ bds.  
Notley's (F. E. M.) *Beneath the Wheels*, 12mo. 2/ bds.  
Olga's (Princess) *Radna, or the Great Conspiracy of 1881*, 6/ Cliphant's (Mrs.) *The Son of his Father*, 3 vols. 31/6 cl.  
Sturgis's (J.) *Thraldom*, cr. 8vo. 6/ cl.  
Tilley's (W. J.) *Master of the Situation, or some Secrets of Success and Power*, cr. 8vo. 2/6 cl.  
Unspoken Thoughts, cr. 8vo. 3/6 cl.  
West's (M.) *Allegria*, 2 vols. cr. 8vo. 21/ cl.

## FOREIGN.

## Fine Art and Archaeology.

Dolot (G.) *Note Historique sur la Place Vendôme*, 6fr.  
Gay (V.) *Glossaire Archéologique*, Pt. 5, 9fr.

## History and Biography.

Grethen (R.) *Die Beziehungen Clemens' VII. zu Karl V.*, 1523-27, 3m.  
Loewe (H.) *Ferdinand I. und der Trienter Konzil*, 2m.

## Geography and Travel.

Bergner (R.) *Rumanien*, 10m.  
Kaltbrunner (D.) *Aide-Mémoire du Voyageur*, 12fr.

## Philology.

Geppert (P.) *Zum Monumentum Ancyranum*, 1m.  
Gröber (G.) *Grundriss der Romanischen Philologie*, Pt. 2, 4m.  
Rönsch (H.) *Semasiologische Beiträge zum Lateinischen Wörterbuch*, Part 1, 2m. 40.

## General Literature.

Daudet (E.) *Cisèle Rubens*, 3fr. 50.  
Gréville (H.) *La Fille de Doria*, 3fr. 50.

## GEOFFREY CHAUCER, FORESTER OF NORTH PETHERTON, CO. SOMERSET.

THE identification of the poet with the forester of North Petherton (*Athenæum*, No. 3082, p. 672) seems to have been generally accepted by Chaucer students, but as yet all attempts to trace the "Park Rolls" referred to by Collinson have proved unsuccessful. Those, however, who read my communication on this subject will, perhaps, remember that I threw out the suggestion that a careful search through some bundles of Ministers' accounts, known as "March Lands," preserved among the so-called "Ancient Miscellanea" of the Exchequer Queen's Remembrancer's records, might possibly produce something in support of Collinson's statement. Apparently no Chaucer worker had the time or inclination to follow up this suggestion, but fortunately Mr. R. Douglas Trimmer, who happened to be at the time officially engaged on this "class" of the public records, was good enough to remember the point, and as a result he has kindly drawn my attention to a passage in a roll belonging to the very series of "March Lands" (Bundle 200, No. 13), which for all practical purposes will suffice to prove the correctness of Collinson's hitherto unsupported statement. It at least disposes of the sugges-

tion of one "unbelieving Thomas," that Collinson's notices referred to a supposed Somersetshire family rejoicing in the name of "Chanter"! Here is the entry, which is taken from the account of Richard Hore, the King's Receiver of the issues and profits of the possessions of Edmund, late Earl of March, in the counties of Somerset, Dorset, &c., commencing 19th of January, 3 Henry VI. (A.D. 1425):—

"*Recepta denariorum.*—Idem redditu compotum de CCCIII li. vi d. q. per ipsum receptis de exitibus et proficiis diversorum castorum, dominiorum, manerium, hundredorum, cantredorum, commotorum, terrarum et tenementorum, reddituum et servitorum, ac aliorum possessionum et jarum quorumcumque predictorum cum pertinentiis, quæ fuerunt Edmundi nuper Comitis Marchie, in manu Regis existentium per mortem ejusdem nuper Comitis, ac ratione minoris etatis Ricardi Ducis Ebor', consanguinei et heredis ejusdem nuper Comitis, de diversis firmariis, prepositis, ballivis, forestariis, ringis, et aliis officialibus et ministris subscriptis, videlicet, — L II. de THOMA CHAUCE, firmario forestarum et parcorum de Ne[rach]....., Mendenip et Peterton in dicto comitatu Somersetæ," &c.

Whether this Thomas Chaucer was the Speaker of the House of Commons, and what his precise relationship was, if any, to Geoffrey Chaucer, are points which have not yet been cleared up. It now remains for Somerset antiquaries to bestir themselves in order to trace the present whereabouts of the missing "Park Rolls." Perhaps at the forthcoming annual gathering of the Somerset Archaeological Society Mr. Emanuel Green, or some other energetic member of the Society, may feel inclined to bring the matter under discussion. WALFORD D. SELBY.

CHRISTOPHER SMART.

June 27, 1837.

MR. GOSSE announced his discovery to be that Smart did not lose his fellowship through drink or madness, but through a marriage which, moreover, he had not duly reported to his college. My remark on this simply was that the authorities had always attributed the loss of Smart's fellowship to his marriage, and therefore to discover that the loss was not due to drink or madness was no discovery. It was not shown that Smart was deprived; and his resignation, as stated by Anderson, was probably correct. Where is the mare's nest?

With regard to Newbery, of course it is of importance to know what Newbery we are talking about. I was referring to John Newbery, "the philanthropic bookseller in St. Paul's Churchyard," the proprietor of the *Literary Magazine*, Goldsmith's Newbery, everybody's Newbery. Mrs. Smart, *née* Carnan, was his step-daughter. What other Newbery had Mr. Gosse in his mind? Francis Newbery, the nephew?

J. W. SHERER.

#### 'THE NIBELUNGENLIED.'

IN the preface to his translation of 'The Nibelungenlied' Mr. Foster Barham implies—and the notion is repeated in some notices of the work—that there has been no previous translation of this poem. The public may be interested to know that it was translated and published, with an introduction by Mr. W. Nanson Lettsom, in 1850, and a second edition was published by us in 1873.

WILLIAMS &amp; NORGATE.

#### PROF. BRANDL'S LIFE OF COLERIDGE.

Prag, Stephansgasse, 3.

THE review of my book on S. T. Coleridge in the *Athenæum* of June 18th must not be allowed to pass without a few words of reply. It contains many errors of fact. My quotations from the first editions of Coleridge's poems and 'Osorio' are represented as misquotations, though a glance at Pickering's *editio variorum* would have taught the learned reviewer better. That

\* The margin of the roll is decayed and portions of the MS. are thus lost.

the 'Poems' of 1796 did not put money in Coleridge's purse is proved beyond doubt by his own testimony in a letter of February 22nd, 1796: "I am already months behind! I have received my pay beforehand!" (Cottle, 'Remin.', 1847, p. 68.) Thelwall did dwell in his neighbourhood for a time in 1797, as is proved by Cottle, p. 148. Coleridge did look up Wordsworth a few weeks, and not "six months," after he had settled in Stowey; cp. Cottle, p. 102. The dates prefixed by me to the fragments in the poet's curious note-book (which I found unnoticed by any writer on Coleridge, though it was easily accessible to all in the British Museum) are not "purely imaginary," but based on the close correspondence of these fragments, page for page, with Coleridge's writings and doings from spring, 1795, till summer, 1798. That it was one of Coleridge's last cares on his death-bed to recommend his faithful nurse to the Gillmans was reported to me by Mrs. Henry Watson, whom I mentioned as a witness for such family traditions on p. 344. He certainly did give "utterance to the entire wealth of his mind," if we take into account his writings, his *dicta*, and his life together, as I tried to do.

I will not defend the abbreviations and inaccuracies of the English edition, for which I am made responsible, though I merely "assisted," i.e., prepared the translation, carefully copying out the original words of all the quotations, and trusting that they would be as carefully inserted. A slight comparison with the German edition explains all. I also know that every human work has its shortcomings, and I gladly admit that my eyes and my memory might be better, though the few incriminated words that are really chargeable to my account, very stupid as they are, may be cut out without even touching the next line. But what I protest against is the evident disposition of the reviewer to fall foul of Coleridge by sneering at, or giving a wrong turn to, what I say for the unfortunate poet. If I say, e.g., that he was not attracted by the then Cambridge system, that "he attached himself to no teacher, and, in spite of his (usual) exaggerated forms of acknowledgment, was grateful to no one" (p. 48)—to no Cambridge teacher, of course—my reviewer simply quotes, "he was grateful to no one," distorting in this way the meaning of my statement. With such an opponent I will not contend. If he is no friend of what he spitefully calls "the Coleridge myth," he ought to be at least a fair enemy.

A. BRANDL.

\*\*\* Prof. Brandl says the review "contains many errors," but does not point out any. He only makes more blunders. What he may mean by referring us to "Pickering's *editio variorum*" (presumably the four-volume edition of 1877) we do not know, but hope he does not look to that for help in explaining his misquotations. His references to Cottle's 'Reminiscences,' when relevant, tell against himself. The first shows that, even after our explanations, and after reading the passage quoted by him, Prof. Brandl does not understand that an author cannot look for profits from the publication of a book the copyright of which he has sold for a fixed sum. As for the second, Cottle at p. 148 writes of Thelwall's "visit at Stowey." As a matter of fact, Thelwall wished to "dwell" at Stowey, but owing to his political notoriety the project was strenuously opposed by Coleridge and Poole, and his visit did not extend beyond a week or two. The third reference is equally unfortunate. Cottle at p. 102 gives a letter from Coleridge in which he speaks of Wordsworth's conversation, and dates it "Stowey, 1796," and this has misled Prof. Brandl. But he ought not to have been misled by this (probable) misprint, for Cottle corrects it by stating in a foot-note that "Mr. Wordsworth at this time resided at Allfoxden House," and even Prof. Brandl knows (p. 161 of his 'Life') that Wordsworth went to Allfoxden in July, 1797. Besides, even had he

doubted which of Cottle's statements to adopt, the reference in the letter to "my tragedy" should have been enough to prove that it was the dating of the letter that was in error. As regards the question whether it was to his own family or to the Gillmans that Coleridge recommended his nurse, we can only quote Sara Coleridge, who says ('Memoir,' i. 110) that her father "recommended his faithful nurse Harriet to the care of his family." If Prof. Brandl was aware of this testimony when he wrote his directly contradictory statement, he should have given his authority for it explicitly, and his reasons for adopting it in preference to that which has never hitherto been impugned. But what dependence can be placed on Prof. Brandl's memory for spoken words when he perpetually misquotes and misunderstands written and printed records? Perhaps he was told verbally that Coleridge died, not in July, but in "June, 1834" (p. 385).

Prof. Brandl's protest against our evident "disposition to fall foul of Coleridge," &c., is so manifestly absurd that we are quite at a loss to account for it on any reasonable hypothesis. In the incriminated passage it is we who defend Coleridge from Prof. Brandl's charge of conscious insincerity! It matters nothing whether it was at Cambridge or elsewhere that Coleridge was insincere—there is Prof. Brandl's deliberate accusation and our defence. And this is not the only passage in which Prof. Brandl "falls foul of Coleridge." There remains the matter of the "imaginary" (not, by the way, "purely imaginary") dates supplied by Prof. Brandl to his extracts from Coleridge's note-book. His excuse is no excuse—it is a confession put in the shape of, and in the place of, a defence. The plain facts are that there are no dates in the note-book, and that Prof. Brandl tells his readers that there are dates. He introduces the note-book at p. 102 with this positive statement: "This was begun in the spring of 1795, and continued with tolerable regularity till 1798." At p. 109 he thus introduces a quotation: "Upon this misery a lurid ray of light is thrown by an entry in the note-book (April, p. 5): 'People starved,' &c.; and so on in many other instances. Here is no hint of "basing on the close correspondence," &c., or conjecturing, or inventing, to put the reader on his guard. And the superstructures are worthy of the dismembered bases. At p. 226 Prof. Brandl founds some observations on Coleridge's change of political views on a passage he supposes to be Coleridge's own, but which is merely an extract from Hutton's 'Investigation of the Principles of Knowledge,' iii. 548, as duly acknowledged by Coleridge; and the passage is, characteristically, misquoted by Prof. Brandl. Again, at p. 116 he misquotes to the destruction of the point: "P. 6, 'The devil is dressed in everlasting black, ergo, no anscolotte'; Coleridge having written, not at "p. 6," but at p. 8: "The devil drest in black everlasting—ergo—not a anscolotte"; "everlasting" being (says Wright, s.v.) "a sort of strong cloth formerly worn by sergeants." On this misquoted passage, which is quite gratuitously dated in the summer of 1795, Prof. Brandl "bases" a supposition that 'The Devil's Thoughts' was then written—a poem which first saw the light in the *Morning Post*, September 6th, 1799. At p. 126 Prof. Brandl writes: "An entry in the note-book (p. 4) begins: 'The vernal hours'—'lege Thomson,'—and soon follows the date 'April day—the sunshine blends with every shower; and look! how full and lovely it lies on yonder hills!'" Will it be believed that the first words, "the vernal hours, lege Thomson" (sic in original), occur at the top of p. 2 (not 4), and form a fragment of a sentence, the beginning of which has been torn away, while the remainder, "April day," &c., forms part of a sentence on p. 4—twenty-seven disconnected entries intervening—in a paragraph beginning, "Misfortunes prepare the heart for the enjoyment of Happiness in a better state," and having absolutely no con-



nexion with or relation to "the vernal hours" or Thomson?

Columns might be filled with the *curiosae infelicitas* of this absurd book, but more than enough of our space has already been wasted on it. We cannot enter into Prof. Brandl's quarrel with his English friends, having stated that we "found it impossible to apportion the blame"; and we decline to make the "slight comparison with the German edition" which "explains all." We had only the English edition before us and Prof. Brandl's statements that he assisted the translator and that "in one respect" the English edition "is even superior to the German."

#### THE CRAWFORD SALE.

THE sale of the first portion of the Earl of Crawford's library by Messrs. Sotheby, Wilkinson & Hodge concluded on the 24th ult. Having given an account of the rarities sold in the first seven days, we proceed to notice those in the last three. Amongst the books sold on the 22nd were several excessively rare works of music, which brought very high prices, e.g., Bateson's Second Set of Madrigales, 11l. Byrd's Songs, 15l. Cantiones Sacre Vulgo Motete, 17l. Este's Third Set of Pastorals, Madrigals, &c., 16l. Ecclesiastice Cantiones (Motete), 18l. 10s. Forbes's Cantus, Songs, and Fancies, 15l. 5s. Gibbon's Madrigals and Motets, 12l. Mersenne, Harmonie Universelle, 27l. Morley's Madrigals, 20l.; and his Canzonets, 6l. 5s. Pilkington's First Booke of Songs, 12l. 10s. Victoria, Missæ, 15l. Ward's First Set of English Madrigals, 17l. Weekes's Ayres and Ballets, 12l. 10s. Wilbye's First Set of English Madrigals, 10l. 10s. and 17l. 10s.; and his Second Set, 6l. Yonge's Musica Transalpina, 18l.; and Palestrina, Hymni, beautiful specimen of Bedford's binding, with silver statuette and ivory crucifix, 60l. Amongst other rarities were Palmerin de Oliva, 8l. 5s. and 31l. Palmerin d'Angleterre, 18l. Paprocki's Heraldic Works, 32l. 15s. Pascal, Lettres Provinciales, first edition, 22l. Perceforest, 28l. 10s. and 7l. 10s. Picart, Cérémonies Religieuses, 54l. Plinius Historia Naturalis, printed in 1472 by Jenson, 40l. Poliphili Hypnerotomachia, 86l. Broadside Proclamations, including that for suppressing Milton's Pro Populo Anglicano, 49l.; and other Proclamations, including Queen Anne's offer of 5,000l. for the apprehension of the Pretender, 21l. Purchas his Pilgrimes, 60l. Quatre Fils Aymon, imperfect, 41l. Quir, Descubrimiento de Australia Incognita, 55l. Raffaele, Loggie, Volpato's copy, magnificently coloured, 195l. Redouté, Liliacées, Roses, et Belles Fleurs, 72l. 5s. Rollenhagen, Emblematæ, 21l. 5s. Russian Armorial, 23l. 10s. Ruxner's Thurnier-Buch, 20l. 10s. Salviani Aquatilius Historia, 122l., bought in Beckford's sale for 73l. Santarem, Atlas, 26l. 10s. An extensive series of the works of the martyr Savonarola, 133l. 12s. Sibthorp, Flora Græca, 39l. Siebmacher, Wappenbuch, 23l. Stuart and Revett's Athens, 19l. 10s. Sydney's Arcadia, first edition, 93l. Taciti Annales, first edition, 50l. Taylor the Water Poet's Works, 22l. Terentius, printed by Ulric Zell, 48l. Thwroc, Chronica Hungarie, printed in 1488 at Brunn, 46l. Tortorel und Perrissin, Aufrüren in Frankreich, 36l. 10s. Tristan de Leonnoys, 34l. 10s. Valentin et Orson, 58l. Valturius de Re Militari, first edition, 69l. Van Dyck, Icones, 71l. Vitas Patrum, printed in 1495 by Wynkyn de Worde, 71l. Voragine's Golden Legende, printed in 1527 by Wynkyn de Worde, 81l. Whitney's Emblems, 21l. 10s.; and a set of the engravings from Turner's Liber Studiorum, 225l. 14s. The entire sale of this first portion of the library, comprising 2,149 lots, produced 19,073l. 9s. 6d.

#### Literary Gossip.

It is said that Mr. Lewis Morris's ode on the opening of the Imperial Institute will be printed in two forms—as the author proposed it should be, and as Sir A. Sullivan disposed it.

MR. FOX BOURNE is writing a book on 'English Newspapers,' in which, after a brief review of the growth of journalism prior to the time of George III., he will deal more fully with the events of the past hundred years. His effort will be, while paying due attention to the bare facts of newspaper progress, to set forth as clearly as space will allow their connexion both with political and with literary history.

DR. JESSOP's edition of the 'Autobiography of the Hon. Roger North' is in the hands of the binders, and may be expected to be issued to the subscribers during the next fortnight.

At a meeting of the committee of the Pipe Roll Society, held at the Rolls House on Friday, the 24th ult., Mr. H. C. Maxwell Lyte, Deputy-Keeper of the Public Records, was elected Vice-President of the Society in succession to the late Sir William Hardy, F.S.A. Sir George Reresby Sitwell, Bart., F.S.A., was also elected a member of the Council.

THE little volume in preparation for the bazaar to be held at St. Andrews towards the end of August, for the Students' Union, has been edited by two of the professors, and will contain contributions by Mr. Austin Dobson, Mr. E. Gosse, Mr. A. Lang, Mr. R. L. Stevenson, Mr. F. Anstey, and others, including students now in residence at the University, with illustrations by various artists.

MR. W. J. LINTON has lately printed at the Appledore Private Press a little collection of a hundred lyrics, entitled 'Love-Lore.' Only fifty copies have been printed; but we hope that the book will soon be issued for general circulation.

By the death of Thomas Fiott Hughes on the 18th ult. we lose a distinguished Oriental scholar to whom the daily papers have not done more than justice. The memory of his career brings to mind melancholy reflections on our administration of such matters. Lord Palmerston agreed with Lord Stratford de Redcliffe in thinking that we should employ our own Oriental scholars in our Eastern diplomatic services, instead of Levantines, who do not generally add scholarship to their other qualifications or disqualifications. Lord Stratford and Mr. Hughes were selected from Oxford and Cambridge, and sent to Constantinople. There they became able and zealous Orientalists. Of Mr. Hughes it is enough to say that as a labour of love he translated 'The Arabian Nights' from Arabic into Persian. With candidates so competent success would be expected to follow, but we manage our affairs otherwise. The Government proposed to employ them as dragomans, and after a long struggle Lord Stratford left the service, and Mr. Hughes never received the diplomatic employment he wished, but was created Oriental Secretary at Constantinople and there vegetated. His attainments as a Turkish scholar were such that he gained the respect and confidence

of the most eminent men at Constantinople, and was looked upon as an authority, and whenever he took charge of a difficult negotiation his success was marked. His life was relatively that of a recluse, occupied with his studies, and the collecting of Hellenic antiquities, a pursuit in which he displayed much judgment. Ill health and the effects of a fall from his horse compelled him at length to retire from the service and return home. To close this record of a course of administration with the nature of which the public are now becoming familiar, it suffices to say that Mr. Hughes did not receive those honours which would naturally be expected to be conferred upon one so distinguished.

WE understand that Mr. Maitland's edition of 'Bracton's Note-book' (Add. MS. Brit. Mus. No. 12,269) is all in type. It will make three volumes, and the index is now in hand. The printing has been done by the Clarendon Press.

It is pleasant to note, as some of the good results of the third continental trip of the Leland Club, recently concluded under the guidance of Mr. George R. Wright, F.S.A., and Mr. John Reynolds, of Bristol, the cordial and satisfactory way in which this, the only English society at present established for combining annual archaeological visits abroad with those at home, was met and received by several distinguished men of letters and science in Belgium; amongst them being Profs. V. d'Hondt and Ad. de Ceuleneer, of the University at Ghent, by whom the ladies and gentlemen of the party, under thirty in all, were hospitably entertained during their stay of five days in that once important European city; the Rev. Father Maes, the well-known antiquary, at Bruges; and M. Schermanns, First President of the Court of Appeal, and a distinguished Belgian archaeologist, at Liège (this introduction being through his old friend and correspondent of many years' standing, Mr. C. Roach Smith, F.S.A.). This gentleman not only personally conducted the members of the Leland Club for several days to the principal objects of antiquarian interest in Liège, but was the means afterwards of introducing them to the burgo-master of Tongrès, M. François Meyers, who kindly took the party round the famous walls of the ancient town, describing them fully as he did so, and to the burgo-master of Brussels, who, received them at the Hôtel de Ville, and escorted them through its grand and interesting chambers.

THE death is announced, at Christiania, on the 15th of June, of the distinguished Norwegian philologist Prof. Ludvig Cæsar Martin Aubert, in his eighty-first year. He had been Professor of Latin at the University of Christiania from 1833 until he recently retired. He was the author of numerous critical dissertations on points of Latin literature and language.

THE poll of the ratepayers of Kensington as to the desirability of adopting the Free Libraries Act has been taken this week, the result being—in favour of the adoption 5,630 votes, against 4,112.

MR. HEW MORRISON, of Brechin, has been appointed to the principal librarianship of the projected public library at Edinburgh.

UNDER the title of 'Annus Pacis' Mr. Inchbold, the well-known artist, is going to publish a companion volume of verse to his pleasant 'Annus Amoris.'

TWO members of the well-known firm of paper makers, Messrs. Spalding & Hodge, have died within the last fortnight. Mr. Samuel Spalding, F.S.A., died on the 19th ult., at Adelaide, of heart disease, at the age of fifty-five; and on Monday last Mr. Thomas Spalding, the eldest son of the late Mr. Spalding (who founded the business in 1780), died at Hastings in his eighty-second year.

MESSRS. GREINER & CARO, of Berlin, have secured the copyright of Berthold Auerbach's literary remains, among which there is a complete novel, with the title of 'Der Lateinische Bauer.'

A NEW specimen of Roman Japanese has found its way here. It is a German drollery of Wilhelm Busch put in Japanese verse. The coloured illustrations are in the dreary German style, and it is to be hoped will not become fashionable enough to extirpate native illustrations. Behind the title-page is an explanation of Roman letters in Japanese, much to the advantage of the former.

MESSRS. M. H. GILL & SON, Dublin, will shortly publish a translation of the first part of Dr. Albert Stöckl's 'Handbook of the History of Philosophy,' by T. A. Finlay, S.J.

A CORRESPONDENT at Bucharest sends us tidings of the discovery of the tomb of Ovid by Russian archæologists. As such announcements have been made before, it will be well to be cautious in accepting the find.

AN ingenious young American lawyer has been lecturing on Omar Khayyam in London, with the aid of stereopticon views of Mr. Vedder's remarkable designs, which we greatly praised on their publication.

THE chief Parliamentary Papers of the week have been a Return for April and May of Agrarian Outrages in Ireland; Local Taxation Returns for Scotland for 1884-5; a Navy (Guns) Return; a Report from the Select Committee on Admiralty and War Office Sites; Commercial, No. 11 (1887), Protection of Industrial Property, correspondence with the Government of the United States; Prussia, No. 1 (1887), Conveyance and Registration of Land Titles; China, No. 2 (1887), Journey in Manchuria, report by Mr. Fulford; a Report of the Commission for the Publication of the Ancient Laws and Institutes of Ireland; Navigation and Shipping, Annual Statement; Navy, Hydrographer's Report on Admiralty Surveys; and reports on the trade of Pernambuco, Swatow, and many other places.

## SCIENCE

*Notes of a Naturalist in South America.* By John Ball, F.R.S. (Kegan Paul, Trench & Co.)

INCREASED facilities for travel have brought with them a corresponding augmentation in the writings of globe-trotters; but the experiences of so distinguished a botanist and geologist as the author of the 'Guide to the Central Alps' promised to be of more than average interest, even when relating to a

tour of only five months round the South American continent. Expectation has not been disappointed, for Mr. Ball has succeeded in producing what may be described as a handbook, posted up to date, of the coast of South America, with descriptions of several short excursions inland, flavoured with science just enough to interest and not to bore average readers. In a word, he tells them what they want to know, although from one of his nationality a few light touches of humour in the telling might have been expected, and it must be confessed that a little compression would have done the work no harm.

The run by the Don through the West Indies to Colon, and by rail across the Isthmus to Panamá, calls for no particular remark; but we can understand the feeling of surprise with which even a well-educated man like Mr. Ball realized for the first time that "the Bay of Panamá is fully a hundred and twenty sea miles across from headland to headland, and that the run from Panamá to Callao, which is scarcely one-third the length of the South American continent, is rather longer than that from Bergen to Gibraltar." This surprise arises, of course, from the fact that in most atlases, certainly in those for schools, maps of the same size are filled up, regardless of scale, with such little countries as England and such vast continents as South America. For the acquirement of ideas of due proportion it is essential that in every such map as that of the latter continent an outline of the British Islands on the same scale should be placed in some vacant corner for comparison; and until this is done we shall still find persons of ordinary education who will exhibit surprise that any one who has returned from a residence, say in Lima, should not necessarily have met with some relative who has been settled at Buenos Ayres!

Steaming southwards in the Islay, Mr. Ball was struck by the rapid fall in the temperature after rounding Cape Parinas, beyond which the so-called rainless zone extends along the coast for nearly two thousand miles to Coquimbo. The probable causes of the singular climatal conditions of this region of South America are discussed at some length, and Mr. Ball's observations will repay perusal. After some delay, owing to the fogs, which are especially prevalent in that part of the Pacific in April, Callao was reached, and the author went to Lima, then in the hands of the Chilians; but every possible facility was afforded to Mr. Ball for a trip by the Andean railway up the valley of the Rimac to Chicla, at an elevation of 12,220 feet above the sea, where the Chilians had an outpost. Here for the time the portion of the line open to traffic ended; but in spite of an unexpected attack of *soroche*, or mountain sickness, Mr. Ball and some companions made an excursion in the direction of the summit tunnel on the way to Oroya; although a late start and a fall of snow, fatal to botanizing, caused a return after a height of 14,400 feet had been attained, whence a view of far loftier snow-covered summits was enjoyed. Some day the railway is to be completed to the great silver-mining district round Cerro de Pasco, and as that cold elevated plateau produces nothing for its

population excepting food and raw material, the trains of laden animals daily dispatched from Chicla, especially the llamas, were a continual source of interest. Mr. Ball is quite right in stating that one of these animals will carry "no more than 100 lb. weight"; for, as a matter of fact, very few, and those only strong males, will put up with 75 lb. for any distance, and here, at any rate, "coercion is no remedy." Mr. Ball, too, must have been misinformed respecting the load for a mule, which, he says, "on the mountain tracks is 300 lb.," for half that weight is the rule for the mountains, and it is chiefly between Tacna and Bolivia that exceptionally large and strong mules at proportionally high rates are to be found capable of carrying heavy and bulky articles, such as pianos, whence their name of *mulas pianeras*. A fellow countryman whom Mr. Ball met at the Chicla station, and who had settled in the *montaña* of Eastern Peru, about twenty leagues from the great river Ucayali, gave him the astonishing information that "the only obstacle to communication" along that huge tributary of the Marañon is "the fact that the country near the river is occupied by a tribe of fierce and hostile Indians, who allow no passage through their country." The Ucayali has, however, been ascended by steamers for at least six hundred miles, to the mouth of its tributary the Pachitea, and it was only near their junction that hostility was encountered, and even this was more than twenty years ago! It is also laughable to read that "jaguars are indeed common, but the chief objection to them is that they make it difficult to keep poultry": for it is only where cattle are kept that the jaguar becomes a nuisance, and the poultry robber is merely a *yaguar-undi*, or tiger-cat. Mr. Ball's own observations are, as a rule, remarkably accurate; but we notice one small slip where he speaks of meeting "M. Lombardi, the author of a voluminous work on Peru, of which three large volumes have already appeared"; we think he must refer to Prof. Raimondi.

At Lima Mr. Nation, who was trained at Kew, but who has resided in Peru for many years, communicated the result of his observations respecting the hollowed-out appearance of the surface of the hard green sandstone rocks in the neighbourhood of the city. Sir Charles Lyell, from descriptions furnished him, considered these to be the result of water action on ancient and subsequently elevated sea beaches; but Mr. Nation, who has been watching these inland cliffs for twenty-five years, has satisfied himself that not only are the hollows in the surface of the rocks larger than they were, but also many new ones have been formed during the interval. In his opinion the chief agent is a cryptogamic plant which grows on the surface of the rock and is in active vegetation during the foggy season of the year, the alternations of relative dryness and dampness in the air causing the cells of the plant to swell, and thus mechanically remove from the surface of the rock scales, which are seen to accumulate rapidly in the course of a single season. Mr. Crombie, who has examined a specimen, refers the plant to the group of lowly-organized lichens now distinguished as the *Ephebaei*; but he is sceptical as to the possibility of any direct



chemical action upon the rock arising from the growth of the lichen, although some indirect action may be due to retention of moisture on surfaces covered by the plant. Much to his regret, Mr. Ball was unable to visit these curious appearances, being obliged to continue his journey southwards on the 29th of April.

The various ports along the arid coast showed that, when examined by a botanist, even these apparent deserts are not entirely destitute of plants, although they are of verdure; indeed, at Coquimbo veritable bushes and a greenish-grey tint on the surface of the soil became visible, specimens being obtained of some curious and rare plants in flower peculiar to this vicinity: amongst them a dwarf cactus only three or four inches in height, with comparatively large crimson flowers. From Valparaiso Mr. Ball visited the capital, Santiago, of which he says that it is by many degrees the most beautifully situated city that he has anywhere seen; and there, on his return from the baths of Cauquenes, he enjoyed a sunset which surpassed all his previous experiences, the snow-clad range of the Cordillera above the town seeming ablaze in a glory of red flame of indescribable intensity. Scattered through this part of the work are some interesting criticisms on Grisebach's remarks respecting the flora of Central Chili, and on Darwin's views with regard to immigrant plants and other matters; but these would have been all the better if they had been put together.

From Valparaiso Mr. Ball continued his journey southwards in one of the steamers of the German Cosmos line. Comparatively small boats, principally designed to take cargo and to economize coal, their light draught enables them to traverse the narrow and intricate channels between the mainland of Western Patagonia and the outer fringe of mountainous islands, thus avoiding more than four hundred miles of the heavy seas of the Southern Pacific, and affording the traveller some very fine scenery, especially during the summer of those regions. At Lota, which, strange to say, is not marked in Stanford's latest map of South America, the vegetation of the beautiful *parque* or pleasure-grounds elicited warm admiration, for by this time a zone had been entered in which there is an abundance of rain. It is somewhat unfortunate that Mr. Ball's voyage should have fallen in the southern winter, when the days are short and the weather is unfavourable; but on the whole the passage along the inner channels was much enjoyed, and as the vessel anchored every night none of the beautiful scenery was missed. At Punta Arenas or Sandy Point, a penal settlement belonging to Chili, Mr. Ball joined one of the larger ships of the Pacific Steam Navigation Company, for Montevideo; and on an excursion up the Uruguay to Paisandú, he was surprised to find that the house of an English physician settled there was connected by telephone wires with each of the principal *estancias* and *saladeros* within a circuit of eight or ten miles from the town. Fossil remains of large extinct mammalia are of frequent occurrence in this district, and research on the spot by experienced palæontologists would, no doubt, yield important results. For the Argentine Confederation Mr. Ball employs the shorter

term of "Argenteria," but as the Spanish name is Provincias Argentinas, we suggest "Argentina" as a preferable abbreviation. From Buenos Ayres Mr. Ball went by steamer to Santos in Brazil, and thence by railway to San Paulo and Rio de Janeiro, excursions being made from the latter to Petropolis and Tijuca. Re-embarking at Rio, the homeward voyage presented nothing of moment, except the striking-up of an acquaintance with M. Georges Claraz, a Swiss gentleman of scientific education, who had resided and made explorations during several years in the southern part of the Argentine Provinces and in the north of Patagonia. There he had made large collections, one of which was subsequently described in the *Journal* of the Linnean Society for 1884 by Mr. Ball, who was particularly struck by the evidence collected among the Indians tending to prove that the *Glyptodon* survived in Patagonia down to a comparatively recent period, the tradition of its presence being preserved in the stories and songs of the natives. It was hoped that the information collected by M. Claraz would ere long be published by him, but we fear that such has not been the case, for we have searched in vain for the mention of the *Glyptodon* in the pages of the *Zoological Record*. Appendices on the fall of temperature in ascending to heights above the sea level, and on Mr. Croll's theory of secular changes of the earth's climate, conclude this interesting volume, which is rendered complete by an excellent coloured map and a copious index.

#### THE MARINE BIOLOGICAL ASSOCIATION.

The third annual general meeting of the Marine Biological Association was held in the rooms of the Linnean Society, Burlington House, on June 24th. In the absence of the President (Prof. Huxley), the chair was taken by Prof. Flower, C.B., F.R.S., who was supported by Mr. Thiselton Dyer, C.M.G.; Profs. Stewart, Jeffrey Bell, and Haddon; Mr. J. C. Galton, and Mr. E. W. H. Holdsworth.

Among the many interesting points in the report of the Council, which was read by Prof. Ray Lankester, we noted the promise that the laboratory would be ready for partial occupation this summer; that a skilled naturalist would be employed to carry on investigations into the natural history of British marine food-fishes; and that the first part of a journal would shortly be issued to members of the Association. The Council has during the last year been applied to for advice and assistance by various public persons or bodies. Especial attention must be directed to the appeal of the Council for gifts to the library of the laboratory, and this will, we hope, be freely responded to.

The honorary treasurer, Mr. Frank Crisp, presented a very satisfactory balance sheet; but there can be no need to point out that further donations and subscriptions are necessary for the free and full working of the Association, which now seems to be quite firmly established.

#### SOCIETIES.

GEOGRAPHICAL.—June 27.—General R. Strachey, R.E., President, in the chair.—The following gentlemen were elected Fellows: Major Cumberland, Col. E. P. Leach, Lieut. A. Goffin, Messrs. A. E. Ann, A. Fraser, W. H. Knight, J. E. Mason, W. G. Motley, J. L. Rigden, G. Simpson, and B. Taylor.—The papers read were: 'Preliminary Account of his Mission to the Namuli Hills, East Africa,' by Mr. J. T. Last (commanding the Society's expedition to South-East Africa), and 'Journey through Yemen,' by Major-General F. T. Haig.

MICROSCOPICAL.—June 8.—Rev. Dr. Dallinger, President, in the chair.—Dr. E. M. Crookshank exhibited a series of cultivations of micro-organisms, and called attention to the somewhat unusual circumstance of being able to show such a typical series all growing at the same time. One of the specimens shown was a chromogenic *Spirillum*, which had developed its colour in the depths of the gelatin, contrary to the general rule. He also showed a micro-organism which had been said to cause the swine fever—or rather swine erysipelas—in Germany. It was to be noted that in Germany there had been many cases of swine disease, and that a different organism had been found associated with it there from the one found here and recognized as the cause of Dr. Klein's swine fever. So far as he, Dr. Crookshank, had been able to make out, they were not identical, the German form being an extremely minute bacillus, forming only a cloudy appearance, and seeming to be similar to mouse septicæmia. He thought there was good ground for regarding the two diseases as distinct from each other, the German form being swine erysipelas, as distinct from swine fever. He also exhibited an example of a bacillus obtained from putrid fish, which caused the remarkable phosphorescence frequently noticed when fish was decaying.—Mr. Freeman exhibited a number of series of sections of the anatomy of spiders, worms, &c., made by Mr. Underhill, of Oxford.—Mr. Eve called attention to some specimens of Actinomyces from the jaw of an ox, and described the effect of the disease upon the animal.—Prof. R. Jones and Mr. C. D. Sherborn's paper, 'On the Foraminifera, with especial reference to their Variability of Form, illustrated by the Cristellarians,' was read.—Mr. G. Massee gave a *résumé* of his paper 'On the Genus *Lycopodon*,' illustrating the subject by drawings on the blackboard.—Prof. Bell said that the Fellows of the Society would remember that in the course of last winter he described what he had observed in some diseased grouse which had been sent to him for examination. Within the last few weeks the disease, whatever it might be, had been killing grouse in considerable numbers on the moors in the south-west of Scotland. He had received some of these grouse and examined them very carefully to see if he could discover any cause of death. In the case of the first, though there were tapeworms there was no evidence that they were the cause of death; in the second case the birds had died from inflammation of the intestines, the cause of which was not quite clear; and in the third case they died of strongylus. It would therefore appear that what was called "grouse disease" must be either more than one disease, or it must be a disease which could kill its victims in different stages. He was himself disposed to think that there was more than one cause of disease, but up to that time there was no diagnostic sign internally to show conclusively what those causes were.—Mr. Grenfell's paper 'On New Species of *Scyphydia* and *Disophysis*' was read.

SOCIETY OF ARTS.—June 29.—Annual General Meeting.—The report on the proceedings of the Society during the year was read and adopted.—The income of the Society during the past year amounted to 12,575*l.*—After the reading of the report, the result of the balloting for the election of officers was announced. H.R.H. the Prince of Wales was re-elected President; and among the Vice-Presidents were included H.R.H. the Duke of Edinburgh, H.R.H. Prince Albert Victor, Sir F. Abel, the Duke of Abercorn, the Attorney-General, Sir E. Birkbeck, Sir F. Bramwell, Sir P. Cunliffe-Owen, Sir D. Galton, the Duke of Manchester, Sir H. Ponsonby, and Lord Thurlow. Mr. H. Trueman Wood was re-elected Secretary.

HELLENIC.—June 23.—Annual Meeting.—Mr. Sidney Colvin, V.P., in the chair.—The Honorary Secretary read the report of the Council. It mentioned the special meeting held on July 2nd, 1886, for the purpose of discussing various questions which had been raised in regard to the remains at Tiryns, which Dr. Schliemann, accompanied by Dr. W. Dörpfeld, came over from Athens on purpose to attend. The ordinary general meetings of the session, it stated, have been fairly well attended, and interesting discussions have taken place. The *Journal of Hellenic Studies* has won for itself a high rank among periodicals of its class, the last volume being in no way inferior to its predecessors in variety and interest. It has been determined that a bibliography of new publications in Greek archaeology, a summary of foreign periodicals, and a record of discoveries in Greece and the adjoining countries, shall be added to it. It has also been decided to raise the size of the text to imperial 8vo., and to abandon the separate issue of plates. A single-page plate in this form will be large enough to illustrate most objects of antiquity, while a double-page plate will be nearly

as large as those now issued. The bibliographical supplement will begin with the next number of the *Journal*, which will be issued early in July. But arrangements have already been made which involve the issue of one more volume in the original form. When this is complete an index will be issued to the first eight volumes of the *Journal*, and also a list of the seventy separate plates, which may be collected in a convenient portfolio. The Council have begun purchasing books for the library. The report also mentioned that the grant of 100*l.* made to the British School at Athens for three years has been called for owing to the opening of the school. Four students have been enrolled during the season, and the results of the work done will be recorded in the form of reports by the director and some of the students in the next number of the *Journal of Hellenic Studies*. A grant of 50*l.* was made in the autumn to Mr. J. Theodore Bent in aid of explorations at Thasos; but as 25*l.* of the 50*l.* granted last year was repaid by Mr. Bent, the charge upon the Society's income this year is only 25*l.* The total receipts of the year amount to 914*l.* 15*s.* 2*d.*; the expenditure to 792*l.* 14*s.* A further sum of 300*l.* has been invested in Consols, making a total of 1,014*l.* so invested. The balance at the bank on May 31st was 488*l.* 15*s.* A further asset is the sum of 95*l.* 7*s.* 9*d.* advanced towards the cost of photographing the Laurentian Codex of Sophocles. As all the other expenses of that undertaking have now been cleared off, the sale of the remaining copies will gradually cover also the debt to the Society. Lastly, there are arrears of subscriptions amounting to about 150*l.* On the whole, the financial position of the Society was regarded as satisfactory. Thirty-four new members have been elected and twelve libraries have been added to the list of subscribers, a net increase of eighteen.—In moving the adoption of the report the Chairman alluded sympathetically to the recent foundation of the *Classical Review*, and referred briefly to the chief archaeological discoveries of the year. The progress of research had been steady, if not sensational, and various institutions of all nations had been working with good result. Among these might now be numbered the British School at Athens, which had taken part in an important excavation on the site of the Temple of Olympian Zeus. The Athenian Archaeological Society had been very active, and had discovered on the Acropolis not only a large number of archaic statues of great interest, but, in the space between the Parthenon and the Erechtheum, the site of a primitive temple, certainly earlier than the Parthenon, and possibly dating from the period of Pisistratus. The excavations at Eleusis had also been continued with good result. The French School, besides the discovery of an ancient gate, *κατὰ τὸ Ἀρροδίσιον*, at the Piræus, had conducted very important excavations at the temple of Apollo Ptoieus in Eubœa, where numerous archaic figures, resembling the Apollo of Thera and others, had been found, as also many inscriptions. Further work had been done by the French in the island of Delos. Turning to individual workers, Mr. Colvin referred to Mr. Bent's investigations in the island of Thasos, and to Mr. W. R. Paton's examination of ancient tombs and necropolises in Caria. In Cyprus the site of Arsinoë had been discovered, and in the course of the excavations had been found vases of really fine workmanship, a ring, and other objects, which promised a rich result from further explorations. If funds could be raised, a most important excavation might here be carried on upon a most favourable site. The matter would probably be brought before members of the Society in the course of the autumn. In conclusion, the Chairman dwelt strongly upon the importance of adding as many members as possible, that the Society might have a large surplus of income each year, and be able to devote really adequate sums in aid of explorations as opportunity might arise.—Mr. Watkiss Lloyd seconded the motion, and the report was unanimously adopted.—At the usual ballot the former President and Vice-Presidents were re-elected, Prof. P. Gardner being added to the latter. Lord Lingen, Mr. Watkiss Lloyd, Mr. A. H. Smith, and Dr. H. Weber were elected to fill vacancies on the Council.—Mr. Theodore Bent gave a short account of his discoveries in Thasos, and exhibited photographs.

**TEACHERS' GUILD.**—June 27.—Rev. J. H. Bedford in the chair.—A paper was read by Mr. H. Courthope Bowen 'On the Training of the Intellectual and Aesthetic Sentiments.' Mr. Bowen began by explaining that, as on former occasions when treating of psychology and education, his task would be to show the practical bearing of psychology on the actual work of the class-room—what psychology indicated that teachers should do, and how they were to do it. By the "intellectual sentiment" was meant the various feelings, pleasurable and otherwise, which grow up about and attach themselves to the pursuit and attainment of knowledge. It might be laid down at once as a

fundamental axiom that every kind of intellectual activity has its corresponding feeling of pleasure, and that this pleasure will be produced provided that the activity is suitable to the strength and stage of development of the faculty exercised, and to the condition of the brain at the time. Mr. Bowen showed the bearing of this in various directions, and dwelt strongly on the fact that every period of life has its own proper perfection; that of a child is not that of a youth, nor that of a youth that of a man. It is because we ignore this, and are hurried and premature—because we will not let childhood ripen in children—that our school work too often goes heavily and drearily. Turning to the subject-matter of school work, Mr. Bowen spoke of what experience had shown to be delightful to children when properly treated; and protested strongly against the introduction of so abstract and generalized a subject as grammar at an early period. After entering into a detailed description of what secured attention and created interest, Mr. Bowen passed to the consideration of the aesthetic sentiment. He described its nature and what produced it at some length, laying particular stress on the fact that every period of life has its own proper aesthetic enjoyment, which should be encouraged and treated with respect, and that it is fatal to the development of true and sound taste to introduce premature and adult standards, and to force them on children who could not appreciate them. Sketches of work in connexion with drawing and literature were then given, and a vigorous appeal was made that the habitual surroundings of children, the class-rooms, books, &c., should be made beautiful and elevating and inspiring; and that whenever possible the children should be constantly brought within the influence of the sights and sounds of nature.

#### MEETINGS FOR THE ENSUING WEEK.

MON. Royal Institution, 5.—General Monthly.  
WED. Entomological, 7.  
— Literature, 8.—Literary Training of the Memory and of the Eye, Mr. C. Lealand.  
SAT. Botanic, 5½.—Election of Fellows.

#### Science Gossip.

DR. MORELL MACKENZIE'S 'Hygiene of the Vocal Organs' is being translated into German.

MR. BURKE, Somerset Herald, is compiling for Dr. Howard's *Miscellanea Genealogica et Heraldica* an elaborate pedigree of the Darwin family. Many documents have been lent for it by members of the family. It will be illustrated with woodcuts of signatures, including those of Sir Francis Darwin, Dr. Erasmus Darwin, Charles Darwin, Josiah Wedgwood, and many others.

THE annual general meeting of the Liverpool Astronomical Society is to be held this year in London, on Friday next, the 8th inst., at the rooms of the Royal Astronomical Society. Proceedings will commence at 3 o'clock in the afternoon. This enterprising young society has now been in existence for nearly five years, having been founded in 1882, and one of the earliest papers communicated being Mr. J. E. Gore's observations of the transit of Venus on the 6th of December in that year, at Ballisodare, co. Sligo.

THE death is announced of Mr. John Gibson, of the Natural History Department of the Edinburgh Museum of Science and Art. He was the author of 'Science Gleanings' and other works, and was a frequent contributor to the serial literature of the day.

THE next congress of the German Anthropological Society will meet at the beginning of August at Munich.

IT is a curious fact that there exists no uniform collected edition of Alexander von Humboldt's works. It took Dr. Wegener upwards of thirty years to collect all his writings, which he generously presented to the Geographical Society of Berlin. Would it not be more judicious on the part of Germany to issue a popular edition of the great *savant's* collected works than to erect clumsy monuments to second or third rate writers?

MESSRS. MARCUS WARD & Co. will publish early this autumn a work on the Canary Islands by Mrs. Olivia M. Stone, author of 'Norway in June.' She and her husband visited all the islands of the group, and claim to be the first English people to accomplish the feat. Illus-

trations from photographs taken during the tour, and eight maps corrected from the author's personal observations, will accompany the letter-press.

THE admission of ladies as "Fellows" of the Royal Geographical Society has been conceded by the Council in principle.

MR. H. J. MACKINDER has been elected Reader in Geography in the University of Oxford. There were thirty candidates.

#### FINE ARTS

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—THE HUNDRED AND SEVENTH EXHIBITION IS NOW OPEN, 5, Pall Mall East, from Ten till Six.—Admission, 1*s.*; Illustrated Catalogue, 1*s.* ALFRED D. FRIPP, R.W.S., Secretary.

ROYAL INSTITUTE OF PAINTERS IN WATER COLOURS, Piccadilly, W.—NOW OPEN FROM NINE TILL SIX.—Admission, 1*s.*; Catalogue, 1*s.* ALFRED EVERILL, Secretary.

'THE VALE OF TEARS'—DORR'S LAST GREAT PICTURE, completed a few days before he died, NOW ON VIEW at the Lord Gallery, 35, New Bond Street, with 'Christ leaving the Praetorium,' 'Christ's Entry into Jerusalem,' 'The Dream of Pilate's Wife,' and his other great Pictures. From Ten to Six Daily.—Admission, 1*s.*

#### THE ROYAL ACADEMY.

(Sixth and Concluding Notice.)

WE turn now to the engravings, etchings, and drawings in black and white exhibited in the rooms lately built for their accommodation, where, as we think, they suffer from the extreme sharpness of the light. There is a considerable number of fine things, and the standard of this branch of art has within our memories been elevated beyond all expectation. It is, however, an illustration of what is called the commercial condition of the engraver's art, which of course includes etching, that cleverly audacious and fallacious etchings, made to sell, greatly exceed in number and size the examples of the severer mode of transcription. The Academy would do well to be much stricter than at present in demanding scholarship as well as enterprise and courage from the half-educated etchers whom a popular demand has made presumptuous. Mr. T. Barrett's three *Little Bits* (Nos. 1418-20) abound in minor merits.—Very pretty and spirited indeed is Mr. Rajon's scholarly etching after F. Walker's *Dead Robin* (1422), a figure of a sorrowing girl.—Mr. H. G. Webb's *Near Mortlake* (1424); Mr. R. W. Macbeth's *Return from Milking* (1431), after G. Mason; and Mr. Lowenstam's *Apodyterium*, after Mr. Alma Tadema's masterpiece (1427), are examples of tact and skilful use of the etching needle. We should like to see the last (a spirited version of the original) carried to a further pitch of finish, so as to ensure more solidity and luminosity to certain parts of a very creditable plate.—Mr. R. W. Macbeth's version of F. Walker's famous drawing *A Fishmonger's Shop* (1436) fails completely in rendering the richness, brilliancy, splendid chiaroscuro, and delicacy of that gem of art. It is loose, flat, confused, spotty, and in the shadows opaque. A much more delicate and deliberate hand than this energetic and clever etcher's is required for such a work. The vigorous energy and spontaneity of Titian's *Bacchus and Ariadne* (see No. 1441) suited Mr. Macbeth better. His version of the Titian is strong, warm, and, if somewhat heavily handled and sooty, and weak in the drawing of the nude, vigorous and full of character. It is not, on the whole, equal to our expectations, much less is it all that could be wished.—Mr. T. Ellis's *Portuguese Muletas running before the Wind* (1443) has the merit of deft craftsmanship.

NO. 1442, Mr. H. M. Raeburn's reproduction of a poetical picture by A. A. Goodwin, called *An Anthem*, representing a church lighted up in snowy weather, is at once sympathetic and faithful to an original which lent itself to the etching needle.—No. 1452, Mr. R. W. Macbeth's etching after G. Mason's picture of *The May of Life*, shows him to be highly qualified to translate the art of Mason. We have already admired several plates of his after G. Mason. 'The



May of Life' is, in fact, first rate. A *Rainy Day* (1458), by the same, after the same, is also very good. A still better instance of his good fortune is *The Plough* (1483), after F. Walker, which is very fine indeed, and extremely energetic: a solid transcript and vigorously rendered. Though slightly too dark in the middle distance, which is rather flat withal, it is a true rendering of a noble picture. Mr. Macbeth is perfectly right in not revising the disproportions and weak draughtsmanship of some of Walker's figures, such as the mower in the 'Haven of Rest,' and the ploughman in 'The Plough.'—A *Rabbi*, after Rembrandt (1437), by M. C. Walter, is a noble specimen of what etching in competent hands can effect after Rembrandt, the greatest master of the art. We have praised this print at length, and regret to find it hung where it is hard to distinguish its greatness as a work of art.—Mr. C. Martin sends a masculine rendering of the renowned Velazquez, *Philip IV's English Dwarf* (1446), which lacks light, but is very like the original.—Mr. F. Slocombe's *Twilight* (1464), after Mr. J. Farquharson's trivial and meretricious picture, is an improved version of its original, notable for good draughtsmanship and a clear effect.—M. Brunet-Debaines's *Windsor*, after Herr K. Heffner (1463), is also better than the clever and shallow picture.—Mr. E. W. Evans's *Chapel of the Sacrament. St. Mark's, Venice* (1466), is solid and well drawn, in a style which suits such a subject.—The *Country Road* (1457) and other contributions of Mr. J. Knight have, with almost all the mannerisms of an accomplished landscapist, the qualities of true mezzotints.—M. A. Haig's *Cathedral of St. George, Limburg-on-the-Lahn* (1482), is very good, firm, and scholarly, like all his work. The subject is not, like many of the etcher's selections, poetical in itself.—No. 1486, *Original Mezzotint*, representing moonlight on a town and hills, by Mr. J. Finnie, is expressive, ably treated, and pathetic.—Mr. A. W. Rimington's *In St. Stephen's Cathedral, Vienna* (1490), is highly interesting as showing the right treatment of architecture in etching: broad, solid, soft in its general effect, and very true.—Mr. J. Knight's *Mouth of the Conway* (1502), moonlight, is effective, but mechanical and mannered.—We commend *Chepstow Castle* (1416) and *Christ Church Water-walk, Oxford* (1504), by Mr. E. Slocombe; Mr. F. Slocombe's *Village of Basing* (1448); Mr. J. Aumonier's *In Fold* (1453); Mr. Haig's *Alcazar, Segovia* (1462); and Mr. Menpes's *Dorothy* (1465).

From the drawings in black and white we may select Mr. D. Curtois's *Portrait of my Mother* (1515), which, if conventionally pathetic, is yet an able study of a lady sitting in a chair and thinking.—Miss Hollins (1530), by Mr. A. Ward, is pretty.—Mr. G. Marks's *Son of the Soil* (1540) is a capital instance.—Delicate, refined, and sincere is the engraving of *Pan and Psyche* (1568), by the late Mr. C. W. Campbell, after Mr. E. Burne Jones's picture.—The drawings *A Man's Head and Catherine* (1554 and 1555), by Miss C. A. Channer, show excellent draughtsmanship.—The mezzotint from Mr. G. D. Leslie's "Home, sweet home" (1570), by Mr. F. Stacpoole, is very right and delicate in rendering the effect, expressions, and peculiar texture of the picture. It lacks light a good deal.—We have already admired elsewhere *Do'ce far Niente*, by Mr. Alma Tadema, engraved in line by M. Blanchard, No. 1576; Mr. T. O. Barlow's *Marquis of Salisbury* (1575), after Sir J. Millais; *The Earl of Dufferin*, after Mr. Holl (1565), by Herr D. A. Wehrschmidt; Mr. Henderson's *Mr. J. Chamberlain*, after Mr. Holl (1563); and Mr. G. Robinson's *Henrietta Maria*, after Van Dyck (1571).

The sculptures are as a whole not nearly so fine as those of last year. There is something ludicrous in the rows of busts of persons who have submitted themselves to sculptors in marble and bronze and modellers of terra-cottas. The rapid

development of the practice of modelling portraits in terra-cotta in imitation of old Florentine types is certainly fortunate for the student seeking to be amused. A few years ago he would have found little to be thankful for; then all the commonplace busts were stern, hard-featured, or stolid portraits of self-asserting men and women. Things have been altered for the better by this time, and dull must be he who does not smile at half the busts now facing him on the shelves in the Lecture Room. Mr. J. E. Boehm's full-size group of a *Young Bull and Herdsman* (1798) is conspicuous in the Central Hall—a young man leading, or rather driving, the sulky, half-resisting bull by means of a staff attached to a ring fixed in the animal's nostrils, and pushing him sideways with his shoulder. This striking work owes almost the whole of its merit to the carving of the marble in a fine, broad, massive, and realistic mode, showing a great deal of skill and research. It would be hard to surpass the treatment and carving of the man's smock frock, which makes noble drapery, or the firm, massive, and muscular form of the bull. The likeness of the herdsman's face to that of his charge is well suggested, and the attitudes of both are fine.—In the same room is the version in bronze of Mr. G. Lawson's recumbent figure of a boy called *Summer* (1809), of which the model in plaster was here last year. The attitude and general design of this figure are capital; the execution of the flesh and features, which were good enough for the plaster model, are not up to the mark of bronze. We do not see that it was worth while to cast a figure if searching execution was not required.—The statue of the late Mr. Fawcett, for which No. 1812 is the model, by Mr. H. R. Pinker, to be erected at Salisbury, is very poor and weak. Mr. Fawcett deserved better treatment, and the sculptor should surely correct the patent disproportions of this figure, and try to impart energy to the attitude and feeling to the expression.—Mr. May's bust of *Lord Tollemache of Helmingham* (1816) is a lifelike, free, and yet well-studied work in a good style.

In a fine quasi-antique style, not greatly elaborated, but designed with spirit and executed with science and apt art, is Mr. A. Gilbert's "Post equitem sedet atra Cura" (1819), an animated and well-composed group of two boys seated on the ground. We do not see why the Horatian phrase is applied to this capital work. A bust of *R. Glassby, Esq.* (1904), by the same sculptor, a sketch of a bearded head, is very fine in a free and learned style, and the expression is characteristic and spontaneous.—The bust of *Psyche* (1820), by Miss B. Angle, is pretty, spirited, and tasteful.—Next to it is *A Florentine, bust* (1821), by Mr. J. Hutchison, more finished than Cinque-cento Florentine work commonly is, but bearing a general likeness in style to art of that time, and modelled with learning and care.—Mr. Birch's *C. Wyndham as D. Garrick* (1827), a statuette, shows that Mr. Wyndham's legs are longer than Garrick's were, and proves itself a somewhat clever trifle.—Mr. F. W. Pomeroy's statuette of *Giotto* (1828), drawing the famous O on a stone table, is an appropriate and spontaneous design, and is well composed and graceful.—No. 1829 is Sir F. Leighton's *Design for the Reverse of the Jubilee Medallion*, which we have already described and commended.—Miss E. C. Guild's bust of *F. S. Hunt, Esq.* (1834), is cleverly modelled, animated and natural, without being demonstrative, in its expression.—Mr. Boehm's bust of *Sir H. W. Acland* (1839) is a slight work, a weak rendering of a good head, and there is only the appearance of research in its finishing.—Signor C. Panati has sent *A Lady* (1840), a very pretty sketch in marble, which, unlike Mr. Boehm's, is complete as far as it goes.

Mr. H. Bates's *Story of Psyche*, in three panels (1854-5-6), comprises as many beautiful designs executed suitably and delicately in perfect taste. The second panel, *Psyche borne by*

Zephyrus, is one of the best works of the year. It is, in fact, a design Flaxman would not have rejected, marked by choice judgment and enlightened by poetic feeling of a rare kind.—Mr. J. E. Taylerson's *Zenobia* (1862) does not in the least suggest the superb queen of history, but is an ably modelled, quasi-Italian bust of a woman of a highly intelligent and refined aspect. Broad and free in its execution, it is somewhat rude and rough.—The *Study of a Head* (1881), by Mr. T. Tyrrell, is a realistic, careful, and spontaneous representation of a lean old man's head.—Mr. T. E. Harrison has modelled with research, taste, and spirit a medallion of *Mrs. J. A. Liffé* (1883).—The figure of a damsel seated with a book on her knee, her cheek resting on her hand, M. E. Chatrousse entitles *La Lecture* (1890), has a good design, capital drapery, and a graceful attitude. The modelling of the drapery on the bosom is beautiful; the expression is apt and spirited.—Of the *Four Bronze Medals* (1891), by Signor M. T. Zambaco, we like best that of Prof. J. Marshall. It is not difficult to secure a good likeness of the distinguished surgeon; the other version of his head, No. 1901, is tolerable, but superficial. It lacks bone, fibre, and finish of the surface. It is by Mr. Brock.

Standing on a lofty and well-designed pedestal is the model of the picturesque statue of *General Gordon* (1903), by Mr. Thornycroft, intended to be erected in Trafalgar Square, where we shall be glad to see anything so good, although we should like something corresponding more closely to our expectations. The design shows the hero in the attitude of thinking, with his chin resting in one hand, one elbow in the other hand. In execution it may, with additional care and studies, gain in spirit of expression; at present it is too much of an effective appeal to the pit.—Miss E. Hallé has produced a good and well-modelled likeness of *Herr Joachim* in a bronze medal (1917), with a capital reverse of Orpheus and the beasts, which, we suppose, is a sort of two-edged compliment to the violinist and his admirers.—In No. 1924 Mr. W. R. Stephens has given with much spirit a nearly naked girl feeding *Pigeons* from her loin-cloth. The figure is rather lean; an Oriental model seems to have been the artist's type; the attitude is natural and graceful.—The statuette of *Peace* (1944) we owe to Mr. E. O. Ford; it represents a naked girl walking with an eager action and animated expression. She holds out a dove and palm. It is modelled with considerable ability in a decorative manner, and though to some extent lacking simplicity of design and a finished surface, it has been skilfully treated. Although more like a portrait of a model than a statue produced in a severe school, it is a striking work.—The last sculpture we have to speak of at length is Mr. Armstead's vigorous, fine, and expressive *Ladas, the Spartan Runner, dying at the Goal* (1946), a statue of rather more than life size, very much more energetic than grand or beautiful, but learned, spontaneous, thoroughly studied, and highly scientific. It exceeds as well as excels in displaying lean forms, the muscular and bone structures, and the surface of the flesh of the man who, with one hand on the goal, reels at the fatal moment of victory and falls backwards. We hope the learned artist has a commission for this statue, which most of us are likely to be content with admiring, without desiring to live with it.

It is difficult to discover why architects, who complain that the Royal Academicians do little for their art, do not contribute more largely to the convenient and well-lighted room reserved for them at Burlington House. If they feel under an academical cloud, why do they not dissipate it by producing masterpieces of design sufficient to fill their share of the building? How comes it that so much of the Architectural Room is devoted to picturesque drawings of ancient architecture making no pretence to that severe and highly scientific draughtsmanship which is the glory of

the corresponding gallery at the Salon? Gifted as all our architects are known to be, it is odd they so long retain their light beneath the proverbial bushel. We select some examples which appear most worthy of attention, and name them in the order of the Catalogue. *The House at Westgate* (1584) is Mr. Sherrin's design for a mansion which is better than nine out of ten old examples it obviously imitates. In the drawing the roof looks heavy; when built it may not be so.—No. 1585 is a capital illustration of Mr. J. Cubitt's ability to deal independently with Early English Gothic. It represents *The Welsh Chapel, Shaftesbury Avenue*, and there is an octagonal lantern in the centre of the roof. A solid and well-proportioned work, its exterior indicates a plan in accord with those principles the architect has zealously enunciated as well suited to worship of the kind in view.

Mr. J. Brooks's massive, elegant, and thoughtful style is marked in all he does. We recommend the interior of *St. Paul's Church, Kensington* (1592), as a fine and striking specimen of Early English, partly adapted from Westminster Abbey, and reduced to suit a church of moderate dimensions and modern uses. The triforium and clearstory of the Abbey being omitted, the vault has been brought down, the spaces over the nave arcade being appropriated to pictures. The bands of the clustered columns are too large for grace. The vault is fine and good. *The Church of the Holy Innocents, Hammersmith* (1604), by the same, is an eminently severe example of the skill of an architect who is never undignified. There could hardly be a better design for a suburban church.—*The Design for Coats Memorial Church, Paisley* (1597), by Messrs. J. Burnet, Son & Campbell, has many striking and good elements adapted with taste from St. Pierre's at Caen and the church at Howden.—Very effective is Mr. W. H. Powell's *Entrance and Loggia, 49, Upper Grosvenor Street* (1610); but it is unsuited to a soot-laden and dark London atmosphere, because nobody uses a London balcony, and the loggia would darken the rooms behind them.—A fine composition of colour is Mr. Aitchison's *Small Drawing-Room* (1616), where black wood inlaid with silver, a green and gold paper, a white frieze, and black cornice make a graceful combination.—We recommend to all whom it may concern Mr. A. B. Mitchell's *Design for a Country Bank* (1624) as a good piece of architecture *per se*, but of its peculiar suitability to a country bank we are not convinced. It reminds us of nothing so much as a Florentine Cinquecento palazzo with the gratings removed from the lower windows. A fine and well-proportioned work, its only ugly elements are the stupid fronts of the dormers. These are Dutch.—*The Church of St. Anne, Roath* (1625), by Mr. J. A. Reeve, is an additional proof of the popularity of the Early English style, the grace and good proportions of which it illustrates with much taste.—Mr. Pearson's *Truro Cathedral* (1631) is well known; this view from the north-east is the architect's diploma work, and proves that it has too many small elements crowded together.—*The Church of St. Lawrence, Catford Bridge* (1633), by Mr. H. R. Gough, is another good example of the same character, with a tower at the crossing.—Mr. Sedding's *Interior of the Church of the Redeemer, Clerkenwell* (1640), a pseudo-classical edifice in the Italian manner of the seventeenth century, is noteworthy among the number of Gothic examples. It shows considerable dignity and much beauty in a style which more than any other demands the restraints of good taste and education.—An original scheme of decoration appears in Mr. Pollen's *Timber and Plaster Ceiling for Bickling Hall* (1642), where russet, yellow, and black are harmoniously and effectively employed; we should have preferred that the pattern should accentuate the construction.—Mr. N. Shaw's *Metropolitan Police New Central Offices* (1646) is a striking example of nondescript architecture, mostly French of the seven-

teenth century, and likely to be attractive in its way, which is not first rate.—*The Design for a Town Mansion*, by Mr. T. MacLaren (1674), has many stately elements derived from châteaux in the Loire country, and if it is not a work of genius, it is acceptable and elegant.—No. 1714 is the *Design for a Pianoforte Case*, by Mr. Alma Tadema, which we have already described.—The studious and appreciative visitor to the Architectural Room at the Academy will find his reward in careful examination of that fine and serious work of Mr. B. Champneys, *St. Bride's Vicarage* (1692); he should also look at Messrs. Cubitt and Brydon's *Congregational Church* (1586); Mr. J. M. Brooks's *Proposed Church* (1602); Mr. J. Neale's *House* (1673); *Mansfield College* (1725 and 1755), by Mr. B. Champneys; Mr. A. Blomfield's *Bank of England* (1770); and Mr. A. Street's *New Chancel and Transepts* (1771).

#### THE NEW ROOMS IN THE NATIONAL GALLERY.

WITH one exception, the additions to this building which are to be opened to the public on Monday next are of more importance than any previous enlargement. For the third time the main entrance has been modified, and on this occasion with conspicuous advantage to the architecture. The visitors will ascend by easy steps a noble staircase. Passing through the old doorway in the centre of the portico, the visitor has the new staircase right in front of him, so that it is no longer necessary to make up one's mind whether to turn to the right or the left. By three flights of easy gradation the visitor, crossing the site of the old Room VI., lately appropriated to Turner's pictures in oil, is brought to the level of the gallery floor, and passing a handsome screen of glass with three arched openings, surmounted by medallion portraits of Da Vinci, Raphael, and Michael Angelo, he has the five new rooms before him and on his right and left. The numbering of the entire series of new and old rooms in the building begins with the new room at the top of the stairs. The old rooms V. and VII. are now on our right and left respectively of the new staircase, and have new numbers.

Turning at the top of the staircase to look back, we see over the triple openings two large, fine, and effective landscapes, presented to the nation by Mr. P. Pusey, the works of Gaspar Poussin. The prevailing colour of the walls is a fine and choice dark mars, diapered with a handsome Venetian pattern, while the doorways throughout, as well as the pillars and pilasters of the screen, are of a rich dark-red marble dashed with grey and white and boldly moulded. The colour of the marble is in keeping with the mars of the walls throughout. The Ansidei Raphael is finely placed in the centre, facing us, of Room V. The doorway frames this masterpiece when seen from the staircase. A plan of the last additional suite of rooms, which we published on July 1st, 1876 (*Athen.* No. 2540, p. 23), will make the alterations clear.

A general rearrangement of the foreign pictures in the gallery has, with infinite pains, been effected by Sir F. Burton assisted by Mr. Eastlake. The extension of the wall space has permitted the grouping of the examples according to schools, taking this term, of course, in a wide sense. But where a large collection, in which the several schools are represented in very various and unequal proportions and very various degrees of sufficiency and bulk, has to be dealt with, and where the rooms differ greatly in size, the difficulty of adhering to any absolutely logical sequence is obviously insurmountable. Of the five new rooms, Nos. I., II., and III. contain Tuscan pictures, but in No. II. along with strictly Tuscan pictures are hung the few Sienese examples. They are of rare beauty and high merit, but their number should be

increased, for the school of Siena is not only one of the noblest, but, owing to the prevalence during many years of a dilettantism which preferred Tuscan, Umbrian, and Bolognese art, it is the least studied of all the major branches of Italian design. Room No. IV. happened just to accommodate the Ferrarese and Bolognese works; and No. V. (the largest of the new rooms, on the east of which, and opening from it, is the old Room XIV., where the Ansidei Raphael and Da Vinci's 'Virgin in the Grotto' hung till lately) is now dedicated to the Umbrians, including Raphael, and, by force of necessity, Signorelli. As the Venetian pictures, again taking the term widely, preponderate, not only in number, but in size, the largest (the *ci-devant* XIV.) of all the rooms has been devoted to them, yet, even so, they overflow into the north vestibule (formerly Room XV.) and the Octagon. The Correggio required a good deal of space, but they had to be put into the Lombard division. The difficulties to be dealt with must have been enormous, so many considerations had to be taken into account. The very fact of the general selectness of the collection interposed a difficulty not common elsewhere. Almost everything in the National Gallery deserves a place on the line. In addition, of course, it was necessary to make such an approach to a symmetrical arrangement as would satisfy the eye, or, at least, not distress it.

To come to details, let us indicate the new positions of some of the leading pictures in the new rooms. They, of course, retain their old numbers. In the large new room (I.) at the top of the stairs are Bronzino's 'Portrait of a Lady' (No. 650); the 'Trinity' of Pesellino (727); Buonarroti's 'Entombment' (790); Bronzino's 'Knight of St. Stephen' (670); Pollajuolo's 'Martyrdom of St. Sebastian' (292); F. Lippi's 'Virgin and Child' (293); Da Vinci's 'Virgin of the Grotto' (1093); Buonarroti's 'Madonna, Christ, St. John, and Angels' (809); Piers di Cosimo's 'Death of Procris' (698); Bronzino's 'Venus, Cupid, Folly, and Time' (651); and Botticelli's 'Mars and Venus' (915). In Room II., a small oblong chamber, formerly V., are Cosimo Rosselli's 'St. Jerome' (227); B. Gozzoli's 'Virgin enthroned with Saints' (283); Fra Angelico's predella in five pieces entitled 'Christ surrounded by Angels, &c.' (663); and several Sienese examples, including the magistral No. 1155. In Room III. are early Florentine pictures, including No. 1126; Botticelli's 'Nativity' (1034); Fra F. Lippi's 'St. John the Baptist and six other Saints' (667), and his 'Annunciation' (666); Uccello's 'Battle of St. Egidio' (583). In the old Room XVII., west of the Octagon, the archaic pictures remain with no considerable variation. In Room IV. we have Cosimo Tura's 'Madonna and Child Enthroned' (772); No. 1119; Garofalo's 'Madonna and Child under a Canopy' (671); Francis's 'Virgin and Two Angels weeping over the Body of Christ' (180), his 'Virgin with the Infant Christ,' &c. (179), the central picture of the altarpiece, of which the last was the lunette; and other Bolognese examples. In the large Room V. we find on the north wall the Ansidei Raphael, as before stated, with, on either hand of it, Perugino's 'Virgin adoring the Infant Christ,' &c. (288); the anonymous Umbrian 'Agony in the Garden' (1032); Raphael's 'Vision of a Young Knight' (213) and its cartoon; the 'Madonna, Christ, and St. John,' copy from the Bridgewater Raphael (744); Raphael's 'St. Catherine of Alexandria' (168); Perugino's 'Virgin, Christ, and St. John' (181); his 'Virgin, Child, SS. Jerome and Francis' (1075); and Raphael's (?) 'Pope Julius' (27). On the south wall of this room are P. della Francesca's 'Nativity of our Lord' (908); Pinturicchio's 'Return of Ulysses' (911); P. della Francesca's 'Portrait of a Lady' (758), his 'Baptism of Christ' (665), and his 'Portrait' (of Isotta da Rimini), No. 585; and Melozzo da



Forli's 'Rhetoric' (755), and its companion 'Music' (756). The east wall is largely occupied by the entrance to the new Room VI. (formerly XIV.). On the west wall are some Umbrian pictures of renown.

## SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 25th ult. the following pictures: G. Chambers, A Sea-piece, with men-of-war, sunset, 4l. J. Hoppner, Portrait of Mrs. Crouch, 44l. J. Zoffany, Portrait of a Lady, in a yellow dress, 3l. W. Dobson, Algernon Sidney, 9l. Greuze, Mlle. Clairon, the celebrated actress, 13l. J. Vander Capelle, A Frozen River Scene, with old cottages, 215l. P. Wouwermans, A Camp Scene, with soldiers halting at a sutler's booth, 267l.; A Landscape, with a lady on a grey horse giving alms to a beggar, 278l. Van Dyck, Portrait of a Lady, in a black damask dress, 55l.; Portrait of Gusman, Marquis of Leganes, Governor of Milan, in armour, whole length, 525l. Vivarini, The Saviour, holding the cross, 210l. Marco da Oggione, The Saviour appearing after the Resurrection, holding the cross, 220l. Parmegiano, The Madonna with the Infant Saviour, St. John, and the Magdalen, 210l. G. Palma, St. Sebastian, 6l. C. Jansen, Portrait of a Lady, in a rich dress, 8l. A. Vander Werf, Paris and Genoa, 56l. A. Cuyt, Milking-time, a woman milking a dun cow, 682l. J. Ruysdael, A View in Norway, with a river falling over rocks in the foreground, 435l. A. Vander Meulen, The Siege of Tournay, with Louis XIV. and his staff in the foreground, 210l. J. Wynants, A Sunny River Scene, with a church in the distance, 283l. P. P. Rubens, Atalanta and Meleager pursuing the Calydonian Boar, 351l. Sir T. Lawrence, Portrait of Canova, 210l. J. Ruysdael and De Keyser, A Landscape, with a state carriage drawn by four horses, 399l. Murillo, The Immaculate Conception, 1,837l.

The same auctioneers sold on the 28th ult. the following engravings: After Sir E. Landseer, by T. Landseer, The Monarch of the Glen, 63l.; Night and Morning, 57l.; The Stag at Bay, 53l. After Sir J. Reynolds, by T. Watson, Lady Bamfylde, 58l. Turner's Liber Studiorum, the set of seventy-one published plates, in two portfolios, 105l. Unpublished plates: Stonehenge at Daybreak, 75l.; The Felucca, 52l.; Barges on the Medway at Chatham, moonlight, 77l.

## First Art Gossip.

WE have a further tale to tell about the Coronation Chair. Last week we said that it had been daubed with a brown stain, and on Friday, the day on which we published, the Chief Commissioner of Works said, in answer to a question put to him in the House, that "there was no foundation for the alarming suggestion made in the question." This positive statement seemed strange to those who had lately seen the chair, and on Saturday morning some of them went to look at it again, and found a man busy at work scouring off the stuff which they had been officially informed had never been put on. The man, not being an official, gave plain answers to the plain questions that were put to him, and said that he had stained the chair himself, and had done it by the order of Mr. Banting. Mr. Banting is a highly respectable undertaker, whom the Office of Works employed to fit up the church for the ceremony of last week, and we have no objection to make to their selection. What we do object to is that Westminster Abbey and its priceless contents should be handed over to a tradesman who is practically left to do as he likes there. It is clear that the First Commissioner himself knew nothing about what was done, and those immediately under him probably knew no more. When the question was asked it was passed downwards through we know not how many, till it came to a man

who did know, and he, being frightened and not able to understand the harm done, denied it, and then tried to undo it. We will not say how great the mischief is until we have had the opportunity of carefully examining the chair. No doubt we shall be assured that it has not suffered at all. But that is impossible. The only way to stop this sort of thing is to insist that in future nothing shall be done except under the direction of some one with a real knowledge of and respect for the old church and the many treasures in it.

ADMIRERS of Reynolds may be glad of an opportunity of seeing the picture of the Viscountess Crosbie (afterwards Countess of Glandore), which is now on view at Messrs. P. & D. Colnaghi's, 14, Pall Mall East. It was last at the Academy in 1884, having been first exhibited at Somerset House in 1779 as "A Lady, whole length."

THE first annual meeting of subscribers to the British School at Athens will be held by permission in the rooms of the Society of Antiquaries at Burlington House on Wednesday next, July 6th, at 4 P.M. Lord Carnarvon will be in the chair. The report of the Managing Committee will be submitted, and Mr. Penrose, the director of the school, will give some account of the work of the first session. Persons interested may obtain cards of admission to the meeting from the honorary secretary, Mr. G. Macmillan, 29, Bedford Street, Covent Garden.

THAT the civic authorities have consented to give the stones of Temple Bar to Sir H. B. Meux, who intends, it is said, to re-erect them as a gateway to his park at Theobalds, is not wholly a matter for regret. It is better they should be put together than remain as disregarded lumber. It was surprising to learn that while one of the said authorities averred the stones could not be readjusted, another and apparently better informed member of the same committee declared that, the stones being numbered and in order, there would be no difficulty in such a reconstruction. What can be the value of opinions thus recklessly expressed by guardians of historical relics?

IT has been officially stated, by way of justification and apology for the ineptitude of the designs on the reverses of the new silver coins, that the florin reproduces mediæval types. This is true in the crudest sense of the phrase; but, even if it were wholly true, it would not excuse the weakness of our new models. Of course it is not true in the artistic sense. The mediæval coins far excel the new ones in the justness of the proportions of the escutcheons to their accessories and the field on which they appear, as well as in the vigorous treatment in the heraldry. The fact is the new silver coins need to be recalled *en masse*, and good art employed for a new set of stamps. Why not invite Mr. Woolner, who has designed fine medals, and Mr. Armstead, a distinguished toreutic artist, and Sir F. Leighton each to design a coin or coins? Mr. Boehm has had an extraordinary chance, and failed all along the line.

SIGNOR GIACOMO FAVRETTO, an Italian painter of distinction, died at Venice on the 12th ult., where he was born on the 11th of August, 1849. His compatriot Signor Pietro Isella, a decorative artist of ability, is dead. Likewise dead are the French landscape painter M. P. G. Girardon; the German artist in *genre* Herr Max Kaltenmoser, of Munich; and M. Vincent Vidal, who was born at Carcassonne, and became a pupil of Delaroche and the École des Beaux-Arts. He first exhibited at the Salon of 1843; obtained a medal of the Third Class in 1844, of the Second Class in 1849; and became a Knight of the Legion of Honour in 1852. His 'Feuilles d'Automne' and 'La Source' were in the Salon of this year.

THE Salon, Paris, was closed on the 30th ult., Thursday last, having been visited by an un-

precedented number of persons, especially English and Transatlantic visitors.

PROF. ATTWELL writes:—

"As we are midway in 1887, and no note seems to have been made that Fra Angelico was born in 1387—Florence even, in the midst of her rejoicings, having forgotten to celebrate the great painter-monk's jubilee—I hope you will not think the record out of place in the columns of the *Athenæum* that this is the five hundredth anniversary of the birth of Il Beato."

It is proposed by the members of the Viennese heraldic society "Adler" to co-operate with the newly established "Club of the Amateur Photographers of Vienna," with a view to procure a larger supply of out-of-the-way heraldic and sphragistic illustrations for the publications of the society. In furtherance of this scheme, which might, perhaps, be advantageously imitated by our own archaeological societies, several complete sets of photographic apparatus will be provided by the society for the use of members.

EGYPTOLOGISTS, students, and visitors to the museum at Boulak will learn with regret there is a possibility that Herr Emile Brugsch will shortly cease to belong to the staff of the museum. Herr Brugsch inherits the traditions and has continued the work of Mariette at Boulak, he is a distinguished archaeologist, and few are keener judges of the genuineness of works of ancient art. His unvarying courtesy and constant readiness to answer inquiries respecting the objects committed to his charge are well known. Hence his value as curator of the Egyptian museum at Cairo. It is to be hoped that the report of his possible resignation is groundless.

MR. E. STOWE writes from Cairo on June 20th:

"My attention has recently been called to the account of the discovery of an early Christian cemetery near Alexandria by Count d'Hulst, published in the *Times* last month; and I should be obliged if you would allow me space to supplement his account of the locality. The pits to which he alludes, so far as then excavated, were frequently visited by me in 1883. There were then visible narrow galleries driven in the solid rock with *loculi*, these latter generally containing but one or at most two skeletons. One chamber, however, there was stuffed full of a congeries of skulls and bones. And as this was evidently an ancient accumulation, I could only come to the conclusion that after a certain period the *fossaræ*, wanting new space, had emptied the old *loculi* and relet the tenements as new ones. It seemed highly probable that there had been one or more entrances to that series of galleries from the face of the cliff or the seashore. It should be explained that the rock lies with considerable irregularity, and that on the inland side there were interments in detritus at almost as deep a level as that of the galleries. Often these were mere cells, some of them lined with slight slabs of stone. From the character of the pottery I supposed them to be pre-rather than post-Augustan. But I could not speak with certainty as to that. The following passage occurs in the notice to which I have alluded: 'Some shattered terra-cotta coffins, without inscriptions and without any trace of human remains, have been found irregularly buried in parts of the superimposed rubbish-mounds.' In 1883 there was unearthed at the same spot one of these coffins unbroken. It had no lid at the time of its being found. Its length did not exceed four feet, the sides were perpendicular, and it was rounded at the corners. It presented, in short, the appearance of an ordinary earthenware foot-pan. The form being one which I had not previously met with in the neighbourhood of Alexandria (or, in fact, elsewhere), I sent a note to Prof. Maspero at the time, enclosing a rough sketch and detailing its position, in case he thought it of sufficient interest to have it preserved. There was also exposed to view at the date to which I refer, in an excavation on the hill east of Sheikh Shatbi, a series of tombs resembling in elevation old wine vaults. They were arched in ashlar, the piers being constructed of bricks. Height, to the crown of the arch, 3 ft.; width, 2 ft. 8 in.; width of the piers, 1 ft. 3 in. The bricks were burnt bricks, somewhat rude, roughly ridged on one face, and measuring 9 in. by 2 in. The chambers were recessed to a depth of about 7 ft., and were faced internally with white cement, from a quarter to half an inch thick. Three tiers were visible, the upper one being but little below the present level of the soil. The archways of the lower tier were 4 ft. high, instead of

3 ft. like the upper ones, and one of the recesses of that lower tier contained a mass of skeletons, the skulls of which crumbled at a touch. I was unable to find anything other than the architecture to give any clue as to date."

## MUSIC

## THE WEEK.

HER MAJESTY'S.—'Fidelio.'  
COVENT GARDEN.—'Les Huguenots.' 'Guillaume Tell.'  
DRURY LANE.—'Faust.' 'Lucia.'  
SAVOY.—'Der Freischütz.'  
ST. JAMES'S HALL.—Philharmonic Society. Richter Concerts.

WHEN the history of this extraordinary opera season comes to be written perhaps its most notable feature will be considered the strenuous efforts of Mr. Mapleson to win back public favour as an *impresario*. He started for the third time last Saturday under circumstances less desperate than before. 'Fidelio' had not been heard this season, and Fräulein Lilli Lehmann was known to be an admirable exponent of the leading part. It may be said at once that she fully realized expectations. We have not heard a more artistic delivery of the "Invocation to Hope" for a long time, and throughout she sang the music with great charm and refinement. Dramatically she can scarcely compare with Tietjens or Marianne Brandt; but, on the other hand, she looks the part to perfection, and wears her male attire with ease and grace. The support accorded was fairly efficient. It is impossible to say much in favour of Signor Caylus as Florestan, but the superb voice of Signor de Anna told well in the music of Pizarro, and the other parts had tolerable representatives. The prisoners' chorus was sung in the perfunctory manner usual on the Italian stage, but Signor Arditi kept his orchestra well in hand.

The attenuated version of 'Les Huguenots' with which we have had to be content of late years was presented at Covent Garden last Saturday with a new Valentine in the person of Mdle. Sandra. This Russian lady was ill advised to appear in such an arduous rôle; her physical means were unequal to the great duet in the fourth act, and she would probably be far more acceptable in a lighter part. The other characters were mostly in good hands, Miss Ella Russell as Marguerite, Madame Scalchi as Urbain, Signor Gayarre as Raoul, M. Devoyod as Nevers, and M. Lorrain being thoroughly satisfactory. On the other hand, Signor Campello made nothing of the part of Marcel, and the *mise en scène* was shabby. The performance of 'Guillaume Tell' on Tuesday was too half-hearted to cause much revival of interest in Rossini's masterpiece. The orchestra was coarse and shaky, and the stage arrangements even more sordid than on the previous Saturday. Against these shortcomings must be set the impressive rendering of the Canton scene by Signor Lago's fine male choir, and the efforts of the principals, who were one and all equal to their duties. The new Arnold, M. Prevost, has a tenor voice of very wide range and quite free from tremolo, though its quality is not very sympathetic. M. Devoyod sang admirably as Tell, and the same may be said of Miss Ella Russell in the unsatisfactory part of Mathilde.

A superlatively fine performance of 'Faust' was given at Drury Lane on Saturday last.

Doubtless the public interest in the occasion centred in the production of the Walpurgis ballet scene for the first time in England. Mr. Harris has placed it upon the stage with his usual taste and splendour, and Gounod's pretty music, which is familiar enough in the concert-room, created its full effect. But what rendered the performance memorable was the strength of the cast. With a full remembrance of the many exponents of the part of Faust, from Mario and Giuglini in 1863 to the present time, we say without hesitation that M. Jean de Reszké is superior to them all. The grand *tenore robusto* of this artist is under perfect control, and his rendering of "Salvedimora" was a treat of the highest order. Equally good were M. Édouard de Reszké as Mephistopheles and M. Maurel as Valentine, while Mdle. Nordica as Marguerite and Signorina Fabbri as Siebel were not unworthy of their companions. We must go back many years in order to find a performance worthy to compare with this. Mdle. Gambogi, who appeared as Lucia on Monday, is evidently a novice, and her singing and acting were amateurish, though the former showed some promise. Mr. Harris is not well advised to make experiments of this nature.

Amid all the feverish activity of music in London at present, one want has yet to be supplied. We refer to the establishment of a national opera, for it cannot be said that a month's season under Mr. Carl Rosa—however satisfactory as far as it goes—meets the case to the extent required. The greatest interest, therefore, attaches to the efforts of the Royal College of Music, which alone among the leading educational institutions appears to take any intelligent interest in the promotion of the lyric drama. The great promise shown in the production of Cherubini's 'Water Carrier' last season will be fresh in remembrance; and on the whole the rendering of 'Der Freischütz' on Monday afternoon served to sustain the hopes then excited. At first sight Weber's opera might seem too great an advance on the first effort; but that is scarcely the case. Much of its effect is due to spectacular accessories, which, of course, no one looks for in a students' performance. The supernatural business of the incantation scene was wisely omitted, the attention of the audience being thus concentrated on the purely musical and histrionic features of the interpretation. Of the students who appeared last year only two again challenged criticism, Mr. Lionel Kilby as Max, and Mr. Daniel Price as Caspar. The former's light tenor voice is better under control than it was, but the latter has not improved as a vocalist. The most promising student was Miss Annie Roberts, who appeared as Aennchen. She has a bright soprano voice and considerable aptitude for the stage. The admirable enunciation of all the performers deserves special mention, and the careful stage business showed that Mrs. Kendal and her assistants had taken much pains in the preparation of the opera. Dr. Villiers Stanford conducted, and the orchestra, consisting mainly of students, was extremely good.

The final concert for the present season of the Philharmonic Society, which was given at St. James's Hall last Saturday afternoon, drew an exceptionally large

audience, many being turned away at the doors. This is by no means surprising when the attractive character of the programme is considered. In addition to such public favourites as Madame Albani, Mdle. Nevada, and Mr. Edward Lloyd, the young pianist Josef Hofmann was announced to play Beethoven's First Concerto. The appearance of a boy of ten on the platform at a Philharmonic Concert is certainly an event unprecedented in its history, and it was probably to this cause more than to any other that the crowded state of the hall was due. It need scarcely be said that the performance of a Beethoven concerto with orchestra is a far more crucial test of a player's ability than the rendering of any number of ordinary solo pieces. For such music more than mere mechanical facility is needed, and many distinguished pianists might be named who lack the breadth of conception and depth of artistic feeling requisite for the adequate interpretation of Beethoven. Little Josef Hofmann's performance can only be described as marvellous. His hands are still so small that he is unable to stretch an octave, and he was therefore obliged in a few cases to modify the composer's text, though this was so cleverly done that nobody without the music before him could possibly detect the changes. In other respects the performance was technically all but perfect. This in itself was remarkable enough for such a lad; but his "reading" of the music was still more astonishing. It was not the interpretation of a child, but of a great artist, and the playing of the slow movement in particular showed such genuine understanding of the spirit of the music that while looking at the diminutive player it was difficult to credit the evidence of one's senses. It is mostly unwise to indulge in superlatives; but no ordinary terms would do justice to the playing of this truly phenomenal boy. His intelligence and musical feeling are so far in advance of his years that we most earnestly reiterate the advice we recently gave to his father to withdraw him from publicity for some years to come. Precocity such as his is a most dangerous gift. If he be not prematurely forced, he may, perhaps, prove another Mendelssohn, or even Mozart; but the large majority of juvenile prodigies either die early or turn out very mediocre adults. It is earnestly to be hoped that a better fate is in store for young Josef Hofmann; but the constant excitement of playing in public must necessarily act prejudicially upon the brain, and we hope to hear shortly that he has retired from the concert platform. It is hardly needful to add that his playing excited a perfect *furor*. Of the remainder of the programme, which included such well-known items as Mendelssohn's 'Italian' Symphony, Weber's Jubilee Overture (which, by the way, was not written, as stated in the programme, to precede his Jubilee Cantata, but was subsequently composed as a separate piece), and Sullivan's 'Overture di Ballo,' it is not needful to speak in detail. A word of praise should, however, be given to the orchestra, which, under Sir Arthur Sullivan's direction, played splendidly throughout.

Dr. Villiers Stanford's 'Irish' Symphony, the third of the three new symphonic works



by English composers which were promised during the present series of Richter Concerts, was performed on Monday, and, if any value can be set upon the demonstrations of the audience, obtained a triumphant success. The national element is making such rapid strides in music that it was natural that the accomplished Cambridge musician should endeavour to utilize the peculiar forms and melodic figures of Irish folk-music in the construction of a symphony, as Mendelssohn did those of Scotland half a century ago. There is even greater appropriateness in the first-mentioned case; the 'Scotch' Symphony was the outcome of impressions derived from a visit to the Hebrides, but Dr. Stanford is a native of Ireland, and therefore doubtless has a genuine regard for the rich stores of national melody belonging to his native country. His symphony is built on very similar lines to that of Mendelssohn; but he has gone a little further than his predecessor by introducing a few actual traditional tunes, happily possessing no vulgar associations for English listeners. The first movement is generally sombre in tone, and the two leading subjects are particularly plaintive in character. Some of the details seemed a little vague in outline; but on this point we reserve definite opinion. The *scherzo* (not so called) is in the manner of a "Hop-jig," and is full of brightness and character. Its success was not for an instant in doubt, and the delighted audience would not be satisfied until the composer had appeared on the platform. In the slow movement the harp is extensively employed, and a tune, or rather a figure, called "Lament of the Sons of Usnach" is introduced. It closely resembles the leading phrase in the slow movement of Brahms's Fourth Symphony. On this section we also reserve judgment. Two of the three themes of the *finale* are national tunes, and the second of these, a very heroic melody, is worked up into a peroration thoroughly triumphant in character. Of the popular success of the 'Irish' Symphony there can be little doubt. It has a distinctive style and manner, which ordinary amateurs appreciate more than any amount of high-class musicianship—not that there is any lack of this in Dr. Stanford's latest work. The rest of the programme consisted of Schumann's ' Manfred ' Overture, two selections from ' Der Ring des Nibelungen,' and Mozart's ' Parisian ' Symphony.

### Musical Gossip.

Two new pianists have given recitals this week. We can do little more than record the fact, and reserve a full assessment of their claims to consideration until a quieter musical period. Mdlle. Remmert, who appeared at St. James's Hall on Tuesday evening, appears to be an executant of considerable powers, and may be counselled to submit her future programmes to an English musician, and so avoid the absurdity of describing works as in D sharp major and E sharp major. Miss Cantelo, who appeared at the Princes' Hall on Wednesday afternoon played, among other items, Beethoven's ' Sonata Appassionata,' Mendelssohn's ' Variations Sérieuses,' and a Suite in G sharp minor by Hiller, Op. 144, in an extremely sound, musically style.

THE prospectus of a proposed new concert hall to be called the Victoria Concert Hall has just been issued. It is to be built on the site

of the Portland Hall Bazaar, at the north-eastern extremity of Regent Street, and is to be capable of seating an audience of at least 3,500, besides containing an orchestra which will accommodate 700 performers. The directors are Viscount Folkestone, Messrs. H. Seton-Karr, M.P., Fred. H. Cowen, H. Sutherland Edwards, and John Hollinghead; and the joint architects Messrs. T. E. Knightley and O. J. Phipps. Of the necessity for a large concert hall conveniently situated there cannot be two opinions. The only places at the West End at which orchestral or choral concerts can at present be suitably given are St. James's Hall and the Albert Hall, of which the former is too small and the latter too large. In the interests of music we hope that the new hall may soon become a reality; under proper management there can be little doubt that it would be a success.

MADAME FRICKENHAUS and Herr Ludwig gave the last of their chamber concerts at the Princes' Hall last Saturday, the programme containing Dittersdorff's old-fashioned Quartet in E flat, Dr. Hubert Parry's clever Partita in D minor for piano and violin, and Schumann's Quintet in E flat, Op. 44.

SCHUBERT'S Octet; Brahms's Trio in E flat, for piano, violin, and horn, Op. 40; and Schumann's ' Kinderscenen ' were the principal items in Mr. Halle's programme on Friday last week.

THE news contained in a number of German papers to the effect that Johannes Brahms was writing an opera—which piece of news we did not implicitly believe—has proved premature. The German papers not only gave the name of the opera and a detailed account of the subject, but they also described the place to which composer and librettist had resorted in order to complete their task undisturbed!

At the Paris Conservatoire the Grand Prix de Rome has just been awarded to M. Charpentier, a pupil of M. Massenet.

RICHARD WAGNER's early symphony is to be performed several times in America next season. The performing right has been acquired by Herr Anton Seidl.

THE Munich papers announce that the performance of Wagner's early opera ' Die Feen ' is postponed till next year.

IN connexion with next year's exhibition at Copenhagen a grand musical festival is to be held in that city under the direction of Niels Gade.

THE recently deceased tenor Gaetano Fraschini has left to his native town Pavia the sum of 630,000 fr., two-thirds of which are to be devoted to charitable objects, and one-third to the annual subsidy of a theatre bearing his name.

FRAU SOPHIE MENTER has resigned her professorship at the St. Petersburg Conservatoire.

### DRAMA

#### THE WEEK.

GAIETY.—' Civil War,' a Drama in Four Acts, from the ' Mdlle. de Bressier ' of M. Delpit. By Herman Merivale. PRINCESS.—Morning Performance: ' Marion Delorme,' a Drama in Five Acts, from Victor Hugo. By Richard Davey. LYCEUM.—Revival of ' Olivia,' Play in Four Acts. By W. G. Wills.

IN its English dress the ' Mdlle. de Bressier ' of M. Delpit is not likely to enjoy more success than attended it in Paris. Apart altogether from political questions, the most burning aspects of which are presented with a freedom that may well have proved dangerous in a city so inflammable as Paris, the play is dramatically weak. One or two situations which are theatrically effective are reached, and some opportunities are furnished a good

actress. Inherent improbabilities, however, offend at the outset; and towards the close, where the interest should deepen, it is dissipated and vanishes. Mr. Herman Merivale has scarcely sought to make any important change in the action, or greatly to polish the dialogue. Some alterations of the kind customary when the pictures of society of the modern French stage are set before an English public, he has introduced. The effect of them is, however, scarcely felt. The simple problem presented in both original and adaptation is whether a man can hold to the woman he worships when he discovers that she has been innocently the cause of his father's death. To such a question there is but one answer: the god of love, to misuse the words of the chorus in ' Samson Agonistes,'

has wrought things as incredible  
For his people of old; what hinders now?

Some ingenuity is shown in multiplying obstacles, but the union of the lovers is seen to be inevitable, and no great excitement is stirred when it is brought about.

Mrs. Brown-Potter, who played the heroine Faustine de Bressier, displayed some vigour in the scene in which she avows her love to her low-born suitor, and bids him, at the same time, keep his distance. At one or two other points, moreover, she stirred the public to mild interest. Her performance is disappointing, however, in more than one respect. It is, indeed, unique in the manner in which it blends with the faults of inexperience the mannerisms of over-training. Granting the *débütante* all the graces of form and face which are claimed for her, we cannot credit her with the beginning of a method in art. Her second experiment is as much a mistake as the first; more, indeed, of a mistake in some respects, since it shows that the shortcoming springs not from the unsuitableness of a part, but from want of adequately trained capacity in the exponent. If Mrs. Brown-Potter will come on the stage as a learner she may do it service. At present it is a mistake to assign her characters such as she attempts. Mr. Kyrle Bellew afforded her good support in the not very distinctly drawn character of her lover; and Miss Fanny Brough, Miss Julia Gwynne, Mr. Shine, Mr. Maclean, Mr. A. Dacre, and Mr. Sydney Brough were acceptable in secondary parts. Miss Amy Roselle essayed successfully a new line of character, and Mr. Fernandez gave, as a Communiard, an exhibition of power causing regret that his appearance was confined to a first, and in a sense a superfluous, act.

A translation of ' Marion Delorme,' the first, we believe, that has been put on the English stage, was produced on Tuesday afternoon at the Princess's Theatre. Mr. Richard Davey, by whom it has been executed, claims to have obtained the author's spoken permission, the only condition imposed being that the situations should be all preserved. This, however, he has been unable, so far as the version performed is concerned, to observe, and the play, besides wanting the famous closing scene, in which the voice of Richelieu comes from the litter on which he is carried, with the three sinister words " Pas de grâce," differs in many respects from the original. Except

in one or two characters, the performance lacked both distinction and strength. Miss Houliston, the Marion Delorme, essayed a task far beyond her powers. It is probably beyond those of almost any living artist. A curious effect was obtained when for the satire of the "Gracieux" in the third act,

Des magistrats, sur des nues  
Ce sont d'énormes perruques, &c.,

were substituted the opening lines of the revellers in 'Comus,'

The star that bids the shepherd fold, &c.

With the representation on Wednesday night of 'Olivia,' the last of the series of revivals with which Mr. Irving closes an eminently prosperous season at the Lyceum is reached. The performance shared in the improvement that has been frequently, if not universally noticeable. Miss Ellen Terry's Olivia has gained especially in completeness, and, while neither less powerful nor less tender than before, is riper, more poetic, and more restrained. Mr. Irving's Dr. Primrose is also more elaborate in detail. Mr. Alexander, appearing for the first time as Squire Thornhill, was gallant in love-making, but showed fairly well the darker aspects of the character. Mrs. Pouncefort as Mrs. Primrose, Miss Winifred Emery as Sophia, Mr. Howe as Farmer Flamborough, Mr. Wenman as Mr. Burchell, Mr. Norman Forbes as Moses, and Miss F. Harwood as Polly Flamborough are retained in the cast. The last morning performance of the season is announced for this day. 'Faust' will be repeated on several subsequent evenings, and the season will close with Mr. Irving's benefit on the 16th inst.

### Dramatic Gossip.

THE Court company, with the exception of Mr. Arthur Cecil, will be held together by Mr. Clayton at Toole's Theatre until the new house near Sloane Square is finished. Some additions will be made to its strength. Mr. Toole's season will conclude on Saturday next, and on the Monday following 'Dandy Dick' will be transferred by Mr. Clayton to its new home.

THE production at the Globe of 'The Doctor,' Mr. Burnand's version of 'La Doctoresse,' originally fixed for Saturday last and then postponed until Tuesday last, is now put off until this day week.

At the fêtes in Paris at the Salle des Fêtes of the Hôtel Continental a Jubilee ode by Mr. Frank Archer, the actor, was recited by his brother, Mr. Sydney B. Arnold.

In consequence of her inability to produce before the autumn the promised version of 'Théodora,' Miss Grace Hawthorne will open the Princess's on the 14th inst. with 'Shadows of a Great City,' a melodrama by Messrs. Joseph Jefferson and L. R. Shewell.

'HELD BY THE ENEMY' is transferred this evening to the Vaudeville Theatre. Mr. Thorne and his company will take a rest, after which they will appear in 'Fair Play,' a new comedy by Mr. H. A. Jones.

THE well-known novelist Friedrich Spielhagen has written a comedy under the little attractive title of 'Die Philosophie.' It is going to be performed next season at the Deutsches Theater at Berlin.

To CORRESPONDENTS.—J. B. K.—W. M. S.—J. W. M. G.—I. G.—received.

No notice can be taken of anonymous communications.

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To meet and greet them at the council board.  
Yea, then they told her of the old King's death,  
And sate in silence for a little space,  
Whilst sudden tears relieved her gentle heart.  
But self command, the lesson monarchs learn  
Ere they can worthily assume command  
Of nations, came at her call obedient.  
Then from that moment she became a Queen,  
With all a Queen's sweet dignity and grace,  
Patient to hear, and calm to weigh and judge,  
Leaning on wisdom and revering age.  
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Her sole allegiance to the King of Kings.

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